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# ANTIQUES

A MONTHLY MAGAZINE  
*for* COLLECTORS &  
AMATEURS

VOLUME VI  
*July - December*  
1924

OHIO STATE

*Published at 683 Atlantic Avenue*

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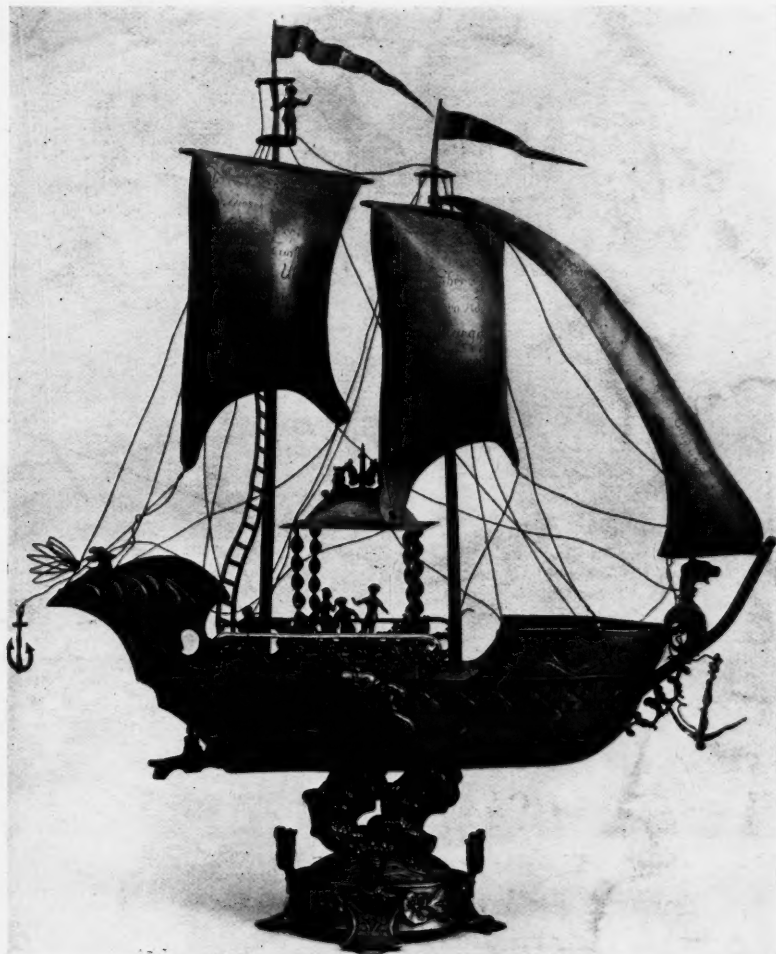
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JUL 8 1924

JULY, 1924

# ANTIQUES



PEWTER SHIP :: TECHNICALLY KNOWN AS A  
"NEF" OR "CADENAS" :: GERMAN WORKMANSHIP

*Price, 50 Cents*

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

VOLUME SIX

NUMBER ONE



THE MAPLE ROOM IN THE VILLAGE GREEN SHOP AT IPSWICH

CAREFUL ARRANGEMENT AT

*The Village Green Shop*

makes possible a correct estimate not only of the character and quality of individual items but of their relation to a decorative whole.

In the room illustrated, all the furniture is of maple. It may be purchased in its entirety or by selection of single examples.

Throughout this ancient house, choice early American furniture, together with decorative accessories, rare glass and fine china will be found in similarly attractive groupings.

GRACE S. WHITEMORE  
59 South Main Street  
IPSWICH, MASSACHUSETTS



## CURTAINS *are* DOWN *but the* SHOP *is* OPEN

---

**M**Y SHOW WINDOW is not empty this month—not by any means—it is simply undergoing a redressing for August. So, while the curtains are down, I should like to have your imaginations at work figuring on what you would like to discover when the exhibit again opens.

It will really help me very much if you will write to me and tell me exactly what you are looking for. We who collect for sale have constantly to make choices. We pass over some opportunities and take others—more or less at a guess as to which will prove most popular. Knowledge of the requirements of many clients is, therefore, a great stimulus to keeping the eyes open.

If, for example, you will look over my announcements in *ANTIQUES* for April, May and June you will find pictures enough to give you a fair idea of the kind of things which I pick up in this part of the country. They are mainly simple, old-fashioned, honestly made pieces which have been well cared for during several generations.

By referring to any item by date and number you can easily tell me whether you would like something similar, or quite different. In any case you can ask for my regular printed list.

The call for cherry wood is becoming so insistent that I advise your telling me just what articles in that material you would like—and of what type. Perhaps I may be able to send you pictures without waiting for the curtains of the Show Window to lift.

---

J. F. CAHILL & *Antiques by Mail*  
WARSAW, NEW YORK

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### Early American Antiques

CHILD'S MAPLE HIGH FOUR-POST BED

Octagonal Posts

About 1725

MAPLE HIGH FOUR-POSTER

Slender Posts

About 1800

*"A Good Antique Is A Good Investment!"*



\*50  
13"

13 inches high



\*27  
15"

15 inches high

### Old Fashioned Pickle Jars

In greenish glass, similar to Old Jersey Glass. They are useful as flower vases for porches or sun parlors, and make charming lamp bases. Reproduction.

AT WHOLESALE ONLY.

PAVEL, LINDEMANN & CO.

460 Fourth Avenue, NEW YORK, N. Y.



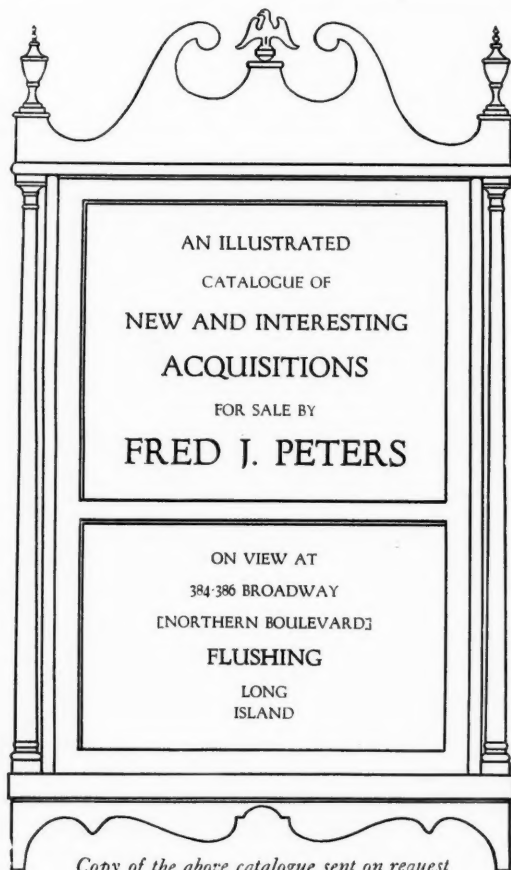
FACSIMILE REPRODUCTION OF AN EARLY WALL PAPER  
Patented May 8th, 1924

Side by side with the original paper, this charming reproduction could not be distinguished from it. The pattern is of my own finding in an ancient Connecticut dwelling. The making has been done for me in France; hence I own the design and I am the sole agent for it. The background is of a soft, pearly gray relieved by white tracery. Ships and Fruits and Trianon Mill appear in hues of rosy apricot, delicate pinkish gray and white, athwart warm green. Altogether, an irresistible addition to the papers at our disposal for old houses, or new.

### HARRIETT BRYANT

ENGLISH, FRENCH & AMERICAN ANTIQUES

New Milford : : Connecticut  
On the State road to Kent and the Berkshires





THE WILSON TAVERN at Peterborough, N. H.

### The WILSON TAVERN SHOP

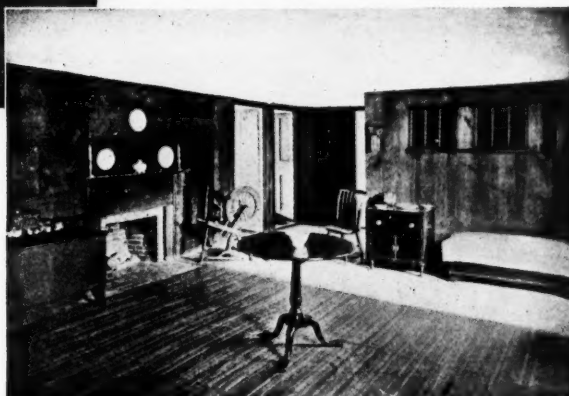
is operated under the same direction which made the SUNDIAL SHOP in New York notable for the consistently high quality of its offerings and the expert correctness of its attributions. As the TAVERN collections are now open for inspection, visitors will be cordially welcomed.

STEPHEN VAN RENSSELAER  
PETERBOROUGH, NEW HAMPSHIRE

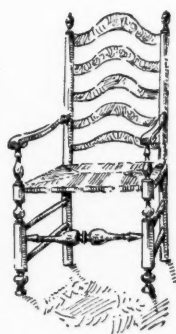
### Don't Miss the Bottle Room

THAT is an important feature of the exhibit of antiques now gathered in the old Wilson Tavern at Peterborough, New Hampshire. Shown here under ideal conditions of placement and lighting is the remarkable series of early American bottles and flasks which formed the basis of the proprietor's well-known book on that subject.

But the bottle room is only one of many devoted to interesting groups, not only of early American blown glass, but of furniture, Lowestoft china, rare English china, prints, a large collection of American guns, pistols, duelling pistols and swords, besides foreign firearms and edged weapons.



A CHAMBER IN THE UPPER STORY finished in pumpkin pine

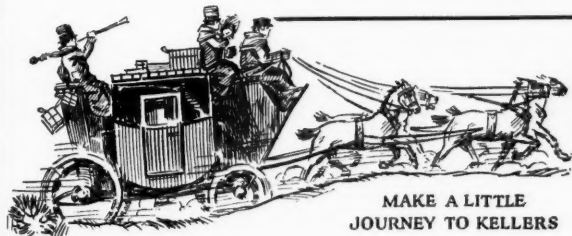


### The Magnitude of Keller's Stock of Antiques gives assurance of satisfaction

For example: Choice is offered among some two dozen Grandfather Clocks similar to the one illustrated. One in particular, of curly maple, with 8-day movement, is unusually desirable.

Of ladder-back chairs Keller's supply includes a selection in both curly maple and dark mahogany.

Visitors to the East should plan their route via Philadelphia and allow time to inspect a collection which includes a variety of beautiful furnishings sufficient to meet every need of city or country home.



MAKE A LITTLE  
JOURNEY TO KELLERS

## Ferdinand Keller

216-224 South Ninth Street

PHILADELPHIA, PA.







SEWING TABLE (*Style of Duncan Phyfe*)

A choice example of American cabinet making, in which finely figured maple is combined with richly toned mahogany. A double lyre pedestal surmounts four sweeping legs terminating in bronze lion paws.

ANTIQUE DINING ROOM FURNITURE, in variety to meet every requirement, is a captivating feature of the Rosenbach Galleries. From unpretentious old-time pine and maple, the choice ranges through the best that was produced in the periods of walnut and mahogany. Available are sets of Chippendale, Hepplewhite, and Sheraton chairs, dignified sideboards, generous corner cupboards, dainty serving tables, and one or more of those most desirable, but rarely procurable, three-part dining tables of the Hepplewhite-Sheraton era.

*The stock of antiques constantly maintained by the Rosenbach Galleries is sufficient to supply the furnishing of entire rooms or to insure the finding of the one choice specimen to give distinction to an ensemble.*

ANTIQUE FURNITURE  
RARE BOOKS

PRINTS  
TAPESTRIES

OBJECTS OF  
ART

## The ROSENBACH COMPANY

273 MADISON AVENUE  
*New York*

1320 WALNUT STREET  
*Philadelphia*

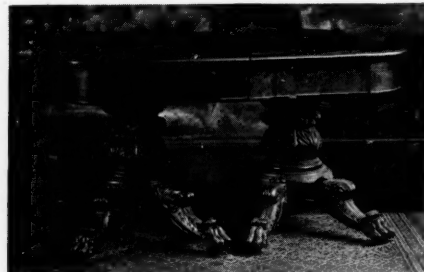
## Derby's Antique Shop, *Concord, New Hampshire*



EARLY AMERICAN SILVER  
TEA SET

TEAPOT, SUGAR, CREAMER  
TANKARD AND TONGS

LARGE MAHOGANY WASH-  
INGTON DINING TABLE



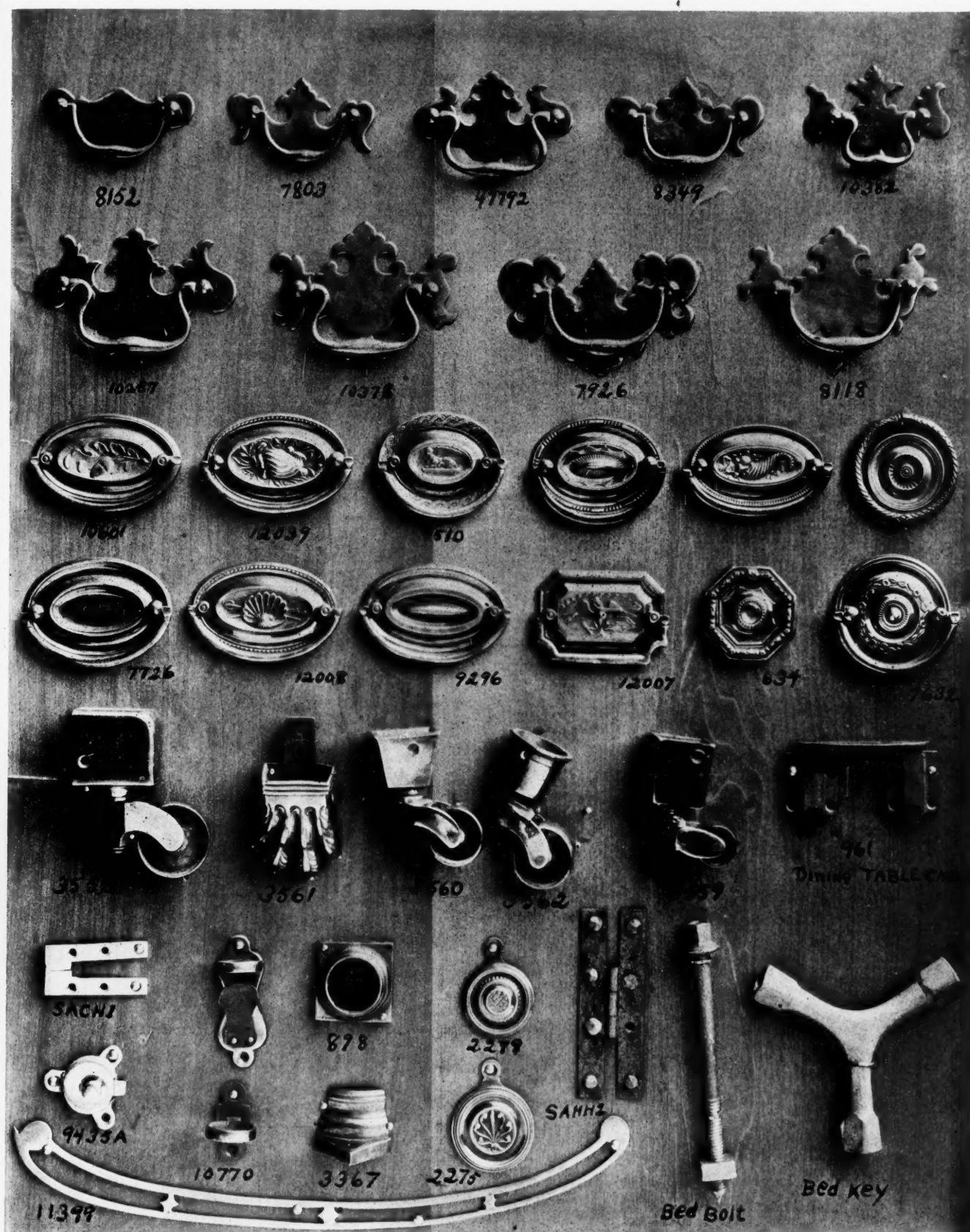
*The* WALTER T. GOODALE COLLECTION, *consisting of* Furniture, China and Glass. Collected over a period of thirty-five years.

A Gilbert Stuart Portrait, done about 1794  
Silver Lustre Resist, Leeds and Lowestoft China  
Rare old Collection of Indian Baskets  
Pink Lustre Tea Sets, Goat and Bee Chelsea Jug  
English Carved Furniture

*Further particulars on request*

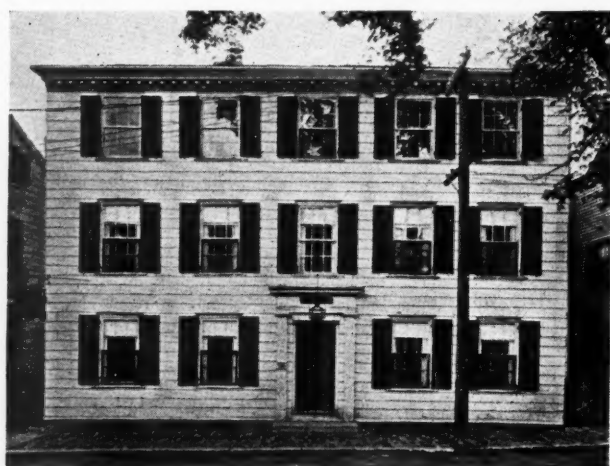
J. C. DERBY : 30 North Main Street : Concord, New Hampshire  
(Two hours from Boston. Excellent accommodations at Eagle Hotel)





Catalogue on request

I. SACK A COMPLETE LINE OF CABINET HARDWARE 85 Charles Street, BOSTON



## KING HOOPER MANSION MARBLEHEAD, MASS.

*Built 1745*

ONE of the most beautiful old homes in New England, completely furnished with antique furniture, rugs, china, silver, etc., on sale. The house contains 12 rooms with fireplaces, banquet hall and ball room, rare staircase, and many other interesting features; open to visitors daily.

I. SACK

## McKEARIN'S *New Summer Shop*

ON THE TROY STATE ROAD TO  
*Historic Old BENNINGTON*  
(Just out of Hoosick, N. Y.)

A lovely Old-Fashioned House filled with Early  
American Furniture, Glass, Old Iron,  
Prints, etc.

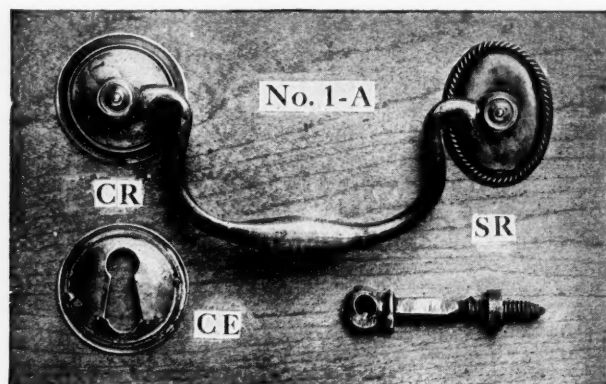
*Don't Miss  
the Bottle Room*

If you are motoring anywhere in the vicinity of  
the Berkshires, the Mohawk Trail, Old  
Bennington, or Manchester you are  
almost at the door of our shop.

735 MADISON AVENUE  
*New York City*

## HIGHER QUALITY LOWER COST

Standard patterns of Ball-made quality brasses now carried  
in stock for immediate delivery at machine-made prices.



### PRICES

C.R. 1—Chippendale rosette pull. Hand made throughout. Hand tooled and turned, square shoulder posts and rosettes. Natural antique color.		C.R. 2—Same pull, with die stamped round rosettes and plain round head posts.	
Size, 2 inch boring, per doz.	\$16.00	Size, 2 inch boring, per doz.	\$11.00
" 2 1/2 " " " "	16.50	" 2 1/2 " " " "	11.60
" 3 " " " "	18.00	" 3 1/2 " " " "	12.00
" 3 1/2 " " " "	20.00	" 3 3/4 " " " "	13.20
" 4 " " " "	22.50	" 4 " " " "	15.00
" 4 1/2 " " " "	27.00	" 4 1/2 " " " "	18.00
S.R. 1—Sheraton—Oval—Rosettes—same price as above.		Stock—Antique color. Dozen lots sent prepaid. Less than dozen add 15 cents postage.	
Discount to dealers same as on imported machine made.		MONEY BACK? Surely—at once.	

WM. BALL & SONS, MALVERN (CHESTER COUNTY) PA.

## James Curran

1625 Pine Street  
Philadelphia, Pa.

*Genuine Antiques*

Furniture, China,  
Silver and Glass,  
Andirons, Fenders,  
Franklin Stoves,  
Old Philadelphia  
Wood & Marble  
Mantels

Set of 12 dining  
room chairs  
Duncan Phyfe.

# ON OR ABOUT SEPTEMBER 1ST

*Our New Location will be*

S. E. Corner SPRUCE & 18TH STREETS

THE SALE will continue until we move to our new premises. Have a large stock on hand and wish to reduce same as much as possible.

You cannot go wrong buying at this opportune time. "*One look is better than a thousand words.*"

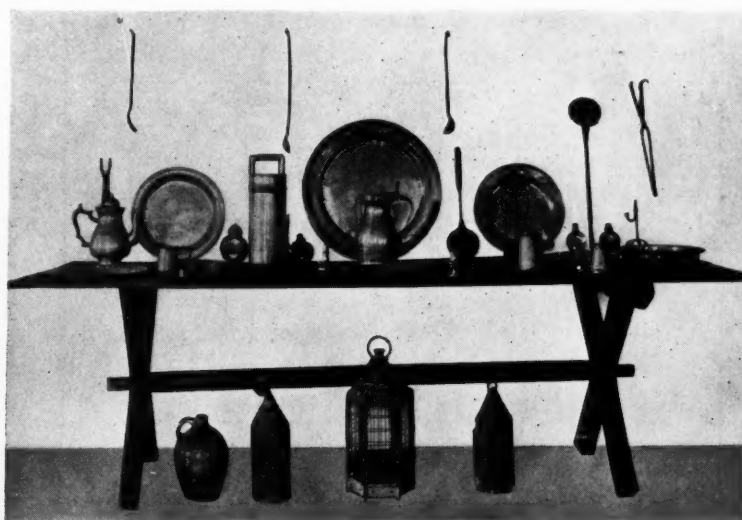
*Arts*

ARTHUR J. SUSSEL *Antiques*

1724 CHESTNUT STREET :: PHILADELPHIA, PA.



CORNER CUPBOARD  
of PINE  
Scalloped front.  
Early butterfly  
hinges



X-TRESTLE TABLE : PEWTER : BRASS : IRONWARE AND POTTERY

THERE is a captivating informality in one corner cupboard, a gracious dignity in another. Choice will depend upon the character of one's room. But both cupboards shown, since they are free from obscuring panels of glass, are of the type best calculated to display such excellent silver, pewter, lustered earthenware and fine china as is discoverable at the OLD HALL. And here is bright brass to dangle athwart the fireplace, and lanterns for walls or rafters.



CORNER CUPBOARD  
of PINE  
Arched front. Early  
H hinges

KATHERINE N. LORING :: *Wayland, Massachusetts*



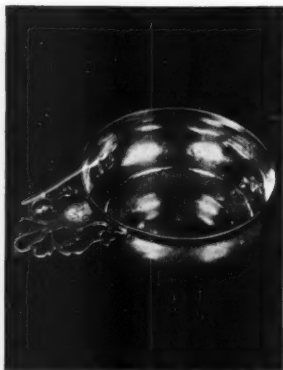
AMERICAN  
SILVER  
FOR  
AMERICAN  
COLLECTORS



TANKARD  
By John Coney  
(Engraved with arms of  
Governor Sargent)



CASTER  
By Zachariah Brigden  
(Boston, 1734-1787)



PORRINGER (Keyhole handle)  
By John Dixwell  
(Boston, 1680-1725)



BRAZIER OR CHAFING DISH. By John Coney (Boston, 1655-1722)

## Early AMERICAN SILVER

Colonial silverware—the finest expression of the cultured taste of the early American home—is becoming increasingly scarce as public appreciation widens and as rare examples are sequestered in museums and private collections.

While scarcity is inevitably reflected in the prices at which the choicer pieces change hands, the purchaser may yet rest assured that his investment is one calculated to yield him rich returns both in satisfaction and in a steadily mounting increment of value. The offering of the collection here illustrated is noteworthy. As a whole, it is representative of the best period of American silversmithing. Each item, furthermore, is, in itself, distinguished.

I prefer to dispose of it as a unit, either to some person who seeks a small group of things worth while or to one who will treat it as a nucleus subsequently to be enlarged.

To the latter I can offer additional specimens from my own reserves as well as expert advice and direction in his selection from other sources.

## GEBELEIN

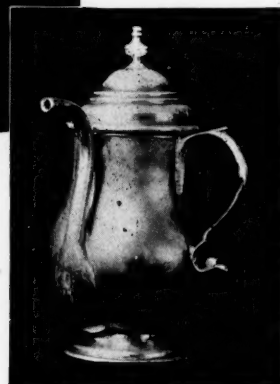
*A Name that Stands for the Finest in Silver*

79 CHESTNUT STREET, BOSTON, MASS.

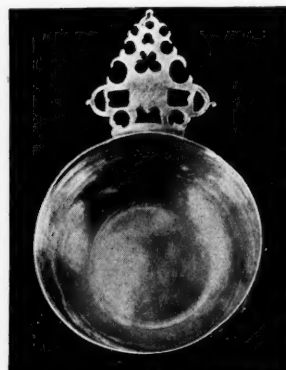


TEAPOT. By William Simpkins (Boston, 1704-1780)

EXAMPLES.  
OF THE  
WORK OF  
NOTABLE  
CRAFTSMEN



SPOUT CUP  
By Samuel Edwards  
(Boston, 1705-1762)



PORRINGER (Geometric handle)  
By John Coney



COVERED BOWL  
By John Vernon  
(New York, 1789)



An enterprising individual purporting to be a shell-shocked soldier has, it transpires, recently been engaged in soliciting subscriptions to ANTIQUES.

Apparently this particular hero's malady is of that peculiar kind which involves a complete loss of memory immediately subsequent to the securing of four dollars from a sympathetic customer.

At any rate ANTIQUES has never received any subscriptions transmitted by a person such as is described; and those who contributed their money

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts  
Telephone, Liberty 3118  
SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR, PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the postoffice at Boston, Mass., under the Act of March 3, 1879.

# ANTIQUES

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Published by ANTIQUES, Incorporated  
FREDERICK E. ATWOOD, Treasurer

to him have, apparently, waited in vain for the coming of the magazine.

It seems, therefore, necessary to caution the public against entrusting their subscriptions to any one not personally known to them either as a professional news agent or as an established and reliable dealer in antiques.

To be surely on the safe side, prospective subscribers are advised to deal directly with the Boston office of ANTIQUES. Such procedure will obviate delay and ensure against disappointment and the possibility of imposition.

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Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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## THE BOSTON POST ROAD

### —The Madison Avenue of New England

PLAN your antiqueing trip over this magnificent highway, stretching from NEW YORK to BOSTON, through a land rich in historic antiquities and charming scenic beauty.

THROUGH beautiful and prosperous cities

pulsing with 20th century activity; quaint old villages enfolding the traditions of the Past—through to the Land of the PILGRIMS, where early American Antiques had their beginning.

Collectors and Antique lovers will be glad to know that a

### Katharine Willis Antique Shop

is now located on this historic highway, midway between Rye and Port Chester.

At this shop is shown a remarkable collection of *Early American Antiques*—that were of the lives and homes of our forefathers.

Early pine, maple, cherry and walnut furniture, old irony, hooked rugs,

rare glass, old samplers, Currier prints—all are there, and a "NEW THRILL" awaits you.

The establishing of this new shop does not mean the depletion of my Long Island shop at 272 Hillside Ave., Jamaica, L. I.—the stock there is new and finer than ever, and is maintained at its usual high standard.

### KATHARINE WILLIS ANTIQUE SHOP

272 Hillside Avenue, JAMAICA, LONG ISLAND

321 Boston Post Road, PORT CHESTER, N. Y.

(Personal mail address)



EMBROIDERED BED COVER (c. 1799)

Worked in satin stitch, with colored wools, on a fabric of homespun wool. The entire surface of the foundation material is covered by the embroidery. One of the rarest known examples of early American needlework.

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# ANTIQUES

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A MAGAZINE *for Collectors and Others* WHO FIND  
INTEREST IN *TIMES PAST* & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

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Volume VI

JULY, 1924

Number 1

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## The Editor's Attic

### *The Cover*

THE illustration of a pewter ship on the cover comes from England through the courtesy of Howard H. Cotterell. The original belongs in the Charbonnier collection. Such metal ships—though in larger size—were at one time adornments of princely tables, where they served likewise a utilitarian purpose as salts or napkin holders. The specimen illustrated is a miniature interpretation of the early type. While quite probably turned out during the nineteenth century, it bears the date 1695, a modern workman's tribute of respect to the historic past.

### *The Frontispiece*

July may not be the most auspicious month in which to call attention to a bed covering, particularly to a type which, hitherto, seems entirely to have escaped the attention of collectors and of writers upon early American handicrafts. The type referred to is of wool embroidery worked on a foundation of homespun wool blanketing or other similarly heavy material.

Perhaps this method of decorative needle craft constitutes a variant of crewel work; yet it displays peculiarities quite its own. Crewel work, as generally understood, consists of sprays and scrolls of flowers and leafage embroidered rather thinly on a background of linen, or wool and linen. Here the ground material serves as a foil for the pattern. The wool-on-wool coverlets, on the contrary, have their basic material entirely covered and obscured by the embroidery. The result is an extremely warm and heavy bedspread, evidently well calculated to provide complete immunity from wintry intrusion upon pious forefatherly slumbers.

Thus far the Editor has encountered a scant half dozen of such covers. Of these, however, only one—the example illustrated—gives evidence of needle embroidery. The technique of the others is some form of hooking. Concerning these latter, more anon, when sufficient space for discussion is available.

The present frontispiece is really offered as a bait, or perhaps as a kind of china egg, which may serve to tempt other similar pieces from their hiding places for study and publication. It comes from Connecticut, and, as its inscription indicates, belonged to one Amy Williams, who, with the aid of her female relatives, is doubtless to be credited with its making.

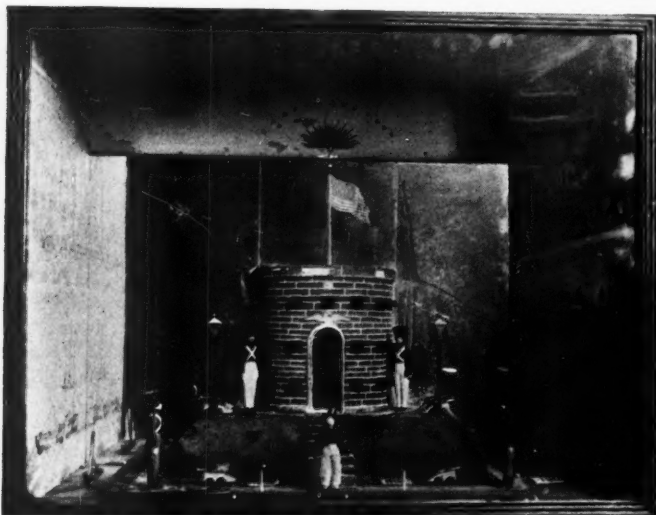
Amy Williams, in so far as may be learned, was born March 15, 1782. She died October 5, 1850. Her maiden name was Stanton and she was the daughter of Captain Amos Stanton who, six months before his daughter's birth, was killed in the Battle of Fort Griswold. Amy's mother was Prudence Alden Chesebro, a granddaughter of John and Priscilla Alden, famous for their romantic contribution to the history of a somewhat dour period.

Amy herself, at the tender age of seventeen years, married William Williams, who became, in due course, Judge of Probate in the present Connecticut towns of Groton, Stonington and Ledyard. To a descendant of this couple, Nelson C. L. Brown, of Noank, the Attic is indebted for information concerning the lady in the case.

Extended discussion of the remarkable bed cover which Amy Williams bequeathed to posterity must be reserved for another time. The piece was, in all probability, worked at, or near, the time of Amy's marriage, a fact which would bring its date not far from the year 1799. The design, whose general arrangement is characteristic of the eighteenth century, displays singular reminiscences of oriental motives. It is worked with fine, soft, woolen yarn on homespun blanketing, whose entire surface is covered. The technique is that which may as well be denominated "satin stitch." The colors selected are characteristic of the period: buff, blue and red-brown of varying shades, harmoniously blended. In a few places restoration has, at some time, been attempted. There occur, too, a few spots where the old embroidery has completely worn away from the still intact foundation. A hand-woven fringe in blue, white and buff binds the entire work.

Needless to say, this rarely beautiful example of early American needlework is no longer consigned to use as an habiliment of slumber. It serves as a wall hanging.





TOY MODEL OF FORTRESS MONROE (1847)

### *A Fortress for the Fourth*

NOT unworthy of Fourth of July contemplation is a curious little model of Fortress Monroe which belongs to N. B. Jacobson of New York City. Its photograph comes to the Attic through the thoughtfulness of Messrs. Ginsberg and Levy of the same city. The whole affair, which is made of carved and painted wood, is enclosed in a box, or shadow frame, some fourteen inches in depth, nineteen inches high and twenty-four inches long. A somewhat unsteady looking sailorman appears to be leaving the fortification, which bristles romantically with cannon and is further protected by four soldierly sentinels and two lamp-posts of similarly resilient aspect.

The semi-circular fort stands against a mirror background in whose reflection the full round of its form is completed while its gallant guardians are multiplied by two. Mirrors again, edging the mound whereon the structure is elevated, constitute a watery moat whose placid surface is enlivened by sail boats. On the side walls of the box, the rigid calm which pervades the center of the stage gives way to warlike activity, for here are carefully pasted lithographs depicting Perry's victory, the overwhelming of the *Guerrière* by the *Constitution*, and General Jackson's victory at New Orleans.

The war of 1812 seems to have been still fresh in the mind of him who wrought this model. Yet that not particularly creditable event in the military annals of young America was, at the time, quite ancient history; for the Nation was well embarked upon its belligerent adventure with Mexico. This information is imparted by an inscription almost hidden by the flag which floats above the rampart. It reads *Fort Monroe, 1847*.

### *Weiss and Wurst*

IN an earlier number of *ANTIQUES*\* the editor was so indiscreet as to make footnote suggestion that, in Germany, Weissbier is served in a very tall, slender glass. The remark

\*See *ANTIQUES* for January, 1924 (Vol. V, p. 16).

has elicited indignant rejoinder from Theodore J. Eastman, a Bostonian, who speaks apparently as one having authority and not as those who are but scribes. At any rate, this is what he says:

What! Weissbier in glass? Nay, nay! I haven't asked Jimmie Huntington what *he* drank it from, but in Thuringia, at least, it was always served in wooden mugs—big ones, too—lined with a rather thick coating of rosin. At the end of a long walk to the Fuchsthurm and to the heights whence Napoleon bombarded Jena, one or two of those mugs provided coolness and wetness, and practically no alcohol to neutralize the cooling effect.

*Glücklicher Herr Doctor!* The Editor never had opportunity to bury his nose in the foaming froth of any wooden tankard,—to say nothing of one caulked and reinforced with rosin, which, like a bit of garlic wafted briefly over the surface of a salad bowl, must lend some fragrant ecstasy to the contents. But the oaken pot must be rather a rural blessing, after all. It could hardly stand the rough handling and the long soaking which have to be sustained by the vessels used in the populous urban Brauerei and Biergärten. These, in South Germany at any rate, usually purvey liquid joy in glass or in stone ware—occasionally in pewter, though the latter material rather suggests the malted bitter-sweet obbligate to an English mutton chop, or the needful dilutement for the stuccoed crust of a steak-and-kidney pie.

Two slabs of Bavarian rye bread, plentifully besprent with caraway, and enclosing between their massive surfaces a broad section of openwork cheese, demand a deep, dark and strong flowing flood, outpouring from a capacious reservoir a foot or two in height, crowned with pewter and girt about with salt-glazed stone. Such lighter provender as Weisswurst—a distended and somewhat pulpy veal sausage, popular in Munich as a matutinal snack along the homeward route from Carnival balls—will permit a less sonorous fluid note. Before the Attic was, the Editor has seen tall slender glasses of blonde content gracefully uprearing beside plates of these rotund viands. A faulty transfer of thought may have argued that they embraced the thin fluid known as Weissbier.

But the stuff may, in fact, have been the more acrid Pilsener. So Dr. Eastman is probably quite right.\* After all, the appeal of the pallid sausage and the flaxen fluid which chimes harmoniously therewith is not such as to grave the memory of them deeply in the mind. Better the Bratwurst of Nuremberg, bursting their lean brown flanks over the open coals of the Glöcklein in Dürerplatz, and, beside them, a towering krug of fresh-drawn Tucherbräu, heavily crested with a seething opulence of lazily unfolding bubbles.

### *Shortly To Be Published*

THE article, *National Types of Old Pewter*, by H. H. Cotterell, published in this number, concludes a series which *ANTIQUES* believes will long constitute the most convenient and authoritative guide available to the collector of pewter. Arrangements are therefore now in progress for republishing this series in book form. It will appear before Christmas.

\*A German friend has recently confided to the Editor the information that normally Weissbier is served in a wide, bowl-shaped glass; and that its flavor is enhanced by the addition of a few spoonfuls of raspberry syrup!





TWO QUAKER FIGURES

Of an unknown make. Owned by Mrs. Josephine H. Fitch.

### A Parian Pair

THE two quaint little figures, here illustrated, of a Quaker and a Quakeress, benign and child-like of countenance, come to the Attic from the collection of Mrs. Josephine H. Fitch of New York. It has, hitherto, been more or less taken for granted that they are Bennington ware. On this point, however, John Spargo is quite specific. "They certainly were not made at Bennington," he remarks. "It is, however, understood that in Trenton, New Jersey, a number of such little figures were reproduced after the typical soft paste Staffordshire ornaments, among which similar designs are well known. Later, many were made in Philadelphia and vicinity."

Quaker figures might, quite naturally, claim a Pennsylvania origin. So this pleasing pair may well enough be assigned to the City of Brotherly Love. The small boy holds a nest containing three fledgling birds. The little girl's burden is less easily designated. At first blush it looks like a cage for accommodating the purloined family of the nest. If one is seeking a deeper symbolism, he may assume that the birds' snug habor is intended to suggest *home*; and that the apparent cage is, in reality, a miniature meeting house, and hence indicative of *heaven*.

### The Truth and George Washington

THE following letter in correction of various statements which were made in an article published in the February, 1924, number\* carries its own certificate of soundness. In addition, however, it may be remarked that the writer is recognized as a foremost authority on the subject which he here discusses.

\*See ANTIQUES, Vol. V, p. 77.

Editor of ANTIQUES

Dear Sir:—

In the February number of ANTIQUES George H. Sargent, in an article on the *Portraiture of our First President*, has made statements regarding the well-known Sharples portraits, so different from those which have been heretofore universally accepted that I take occasion to call the matter to your attention.

Figure 4 in his article, is entitled "George Washington. The only known portrait in oil by James Sharples. Painted in 1796." Mr. Sargent, in his text, referring to this portrait says, "This is the only known Sharples portrait of Washington, and was formerly the property of George Washington Parke Custis. . . . The portrait is extraordinary in that it differs from any of the well-known attitudes of Washington, but in a letter about it George W. P. Custis wrote to a friend, 'I assured Lord Napier . . . that the Sharples was the best likeness of the man extant.'"

Let us examine these statements in order!

1. As to the 1796 portrait being in oil. The 1796 crayon portraits of Washington by Sharples have been known for one hundred and twenty-four years. In fact, Washington owned one himself and it was listed among his effects at his death. It is this portrait which descended to Mr. Custis. Sharples made two crayon portraits: one, side face, and one, full face. Many replicas of these exist, either by the hand of Sharples himself, or as copies made by his wife or son. With one exception, to which I shall refer later, every writer on the Sharples portraits known to me, is in agreement that the 1796 Sharples portraits of Washington were in crayon.\*

In addition to the above, after Sharples' death, in 1811, his widow retired to Bristol, England, and there later founded the Bristol Academy of the Fine Arts. From its catalogue I excerpt the following: "In 1796 Sharples executed two pastel portraits of Washington." The Director of that Institution advised me that the authority for this statement was a diary of Mrs. Sharples in the possession of the Academy.

2. As to Mr. Sargent's statement that this portrait "Is the only known Sharples portrait of Washington." Bolton, in his recent book *Draftsmen in Crayon* (supra) records twelve replicas by Sharples of the crayon portraits of Washington, and I have lately seen another in the ownership of Mr. Luke Vincent Lockwood, which came from the Holden sale.

3. As to Mr. Sargent's statement that figure 4 (an oil portrait of Washington) was the property of G. W. P. Custis. In Mr. Custis' own *Recollections*, he twice refers to his portrait of Washington by Sharples, at pages 517 and 525, and both times refers to it as a profile likeness in crayon. This memoir was published shortly after the death of Mr. Custis by his daughter and Benson J. Lossing; and Lossing describes the portrait at length in his appendix, as in crayon. Is it possible that if Mr. Custis had owned this oil portrait, he or his publishers would not have referred to the fact?

4. From what source Mr. Sargent obtained his information regarding the letter to Mr. Moors is, of course, unknown to me, but if it was taken from the note in Vol. II, page 207 of Bayley & Goodspeed's edition of Dunlap, it is a pity that the entire quotation was not copied. It is as follows:

George W. P. Custis says in a letter, written four months before his death, to Thomas William Channing Moors, of New York: "The finest and purest likeness of the chief is the original picture in *crayon* by Sharpless, done in 1796, and with the original by Peale in 1772, of the Provincial Colonel, forms the first and last of the originals of Washington most to be relied upon in the world. Stuart's is the great original of the first president of the U. S.; Peale's, of the colonial officer; Sharpless', of the man." In another letter to the same, a month later, he says: "I assured Lord Napier, who made me an especial visit to inspect the treasures, that the Sharpless (original from life) was the best likeness of the man extant. Trumbull for the figure, Stuart for the head, and Sharpless for the expression, and you have all you can have of the portraiture of Washington." (The name is commonly spelled incorrectly Sharpless, as above.)

Mr. Sargent quotes only the latter part of the above in his article, and by inference at least, the reader is led to believe that, on Lord Napier's visit, Mr. Custis assured him that an oil portrait was the best likeness of Washington, whereas a reading of the entire quotation would make clear that it was the Sharples' crayon to which he referred.

\*See Irving's *Life of Washington*, 1855, appendix to Vol. I, paper on the subject by Benson J. Lossing; *Character and Portraits of Washington*, 1859, Tuckerman; *Recollections and Private Memoirs of Washington*, 1860, G. W. P. Custis; *Original Portraits of Washington*, 1882, Miss Johnston; *Catalogue of the Collection of Herbert L. Pratt*, 1917, Charles Henry Hart; *Early American Portrait Draftsmen in Crayon*, 1923, Theodore Bolton.

5. The one exception to the unanimous belief that the only portraits of Washington by Sharples were in crayon, is as follows: Sometime in 1882 a plausible gentleman named James Walter appeared in this country with two life-size bust portraits of Washington in oil resembling the well-known profile and full face crayons by Sharples. He exhibited these in many parts of this country and claimed that they were originals by Sharples painted for Washington's London factor, one Robert Cary. Mr. Walter later wrote a book upon the subject, called *Memorials of Washington and of Mary, his Mother, and Martha his wife, from Letters and Papers of Robert Cary and James Sharples*; Scribner, 1887.

This book contained many letters claimed to be by Washington and Sharples, but question as to the authenticity of the portraits having arisen, the Massachusetts Historical Society appointed a committee "to investigate the historical value of the alleged Sharpless portraits of Washington," headed by Francis Parkman, the well-known historian. The report of this Committee\* makes most interesting reading. In the opinion of Mr. Parkman and his Committee the letters were not only forgeries but were written by Mr. Walter himself, as they traced many of the eccentricities of his style into the mouths of Washington, Robert Cary and others. In brief, the Committee reported that the letters were forgeries and sharply criticized the provenance of the portraits and the good faith of their owner. The report closes as follows:

The Committee began their inquiry under a strong impression that the three portraits were what they were represented to be; but this was quickly removed on an examination of the evidence produced by Major Walter in proof of his assertions, since it is of such a character that, from reasons given above, and others almost equally cogent, they feel compelled wholly to reject it.

For the Committee,  
F. PARKMAN, Chairman.

It should be noted that of the writers, Tuckerman alone, gave any credence to Major Walter, and that was before the report of the Parkman Committee.

I, of course, acquit Mr. Sargent of the intention to print anything but facts, and the exception that I take to his method is that he has used quotations referring to the crayon portraits of Washington to substantiate the claim that the oil portrait illustrated is by Sharples. This must come from unfamiliarity with the literature on the subject.

If the portrait, Figure 4, is the one which I saw in a dealer's hands one or two years ago, it is in my opinion a weak copy in oil of one of Sharples' crayons, by an unknown hand, as it fails to resemble, in style, brush work or color, the only oil portrait by Sharples known to me in this country. If this portrait is a new discovery, then I think the public is entitled to the facts, but in his article, in my opinion, Mr. Sargent has not brought forward one fact to justify the claim.

Very truly yours,

New York City

JOHN HILL MORGAN.

### *A Church Broadside of 1829*

Nor long since F. W. Guild of Holliston, Massachusetts, discovered in an old desk the fairly ancient broadside which is reproduced herewith. This document, which dates from the year 1829, thriftily combines notice of the religious dedication of the new meeting house at Middleboro, Massachusetts, and of the sale of pews, whose disposal was calculated to defray the commercial cost of erecting the building.

This new meeting house, it may be remarked, was the third to be constructed by the Middleboro congregation of the First Church. The original edifice, unfortunately, was burned. The second was abandoned as too small. The third, here advertised and today still in use, was decided upon as early as 1827. Thomas Weston, in his *History of the Town of Middleboro*,† tells us that for the building site four acres of land were purchased from Zenas Cushman. James Sproat was the architect. The cost of erection amounted to between \$12,000 and \$13,000. Mr. Weston

\*Massachusetts Historical Society *Proceedings* 1886, 1887, 2nd Series, Vol. III.  
†Houghton Mifflin & Co., Boston, 1906.

states that the dedicatory sermon was preached on January 11, 1829. That was a Sunday. The broadside, however, advertises the event for the previous Tuesday, and that is probably when it occurred.

Evidently no pains were spared to make the service sufficiently momentous to attract a large and distinguished gathering which might be counted upon to bid liberally for the privilege of securing desirable pews. The Reverend Lyman Beecher, father of Henry Ward Beecher, and the most distinguished preacher of his day, had been engaged to deliver the sermon. Apparently he accomplished all that was expected of him.

### *Typically of the Empire Period*

As for the broadside heralding the advent of the new church edifice among the many religious mansions of New England, its interest is rather historical than typographical. In this latter respect it illustrates the beginning of a decline in the printer's art, which is first clearly observable at the close of the first quarter of the nineteenth century and which continued, without much interruption, until well toward the close of that period. The heavily shaded Roman characters here exhibited substitute ponderous emphasis for the refinement and grace of the earlier Caslon forms. The borders are heavy and monotonous, and in the securing of vigorous display, considerations of spatial balance, proportion and variety have been largely obscured. Just about this time, those persons who could afford it were shoving their exquisite Hepplewhite and Sheraton furniture into the attic and were rejoicing in the acquisition of massive pieces, often badly designed and of fearsome heaviness, but elaborated with columnar appendages, and rendered still more ostentatious by means of great panels of veneer in crotch mahogany, whose play of light and shadow caught and held the eye as insistently as did the vivid contrasts of the new fangled printers' types of the day.

## Dedication, AND SALE OF PEWS.

**THE NEW MEETING HOUSE** will be dedicated by religious services, on **TUESDAY, 6th January, 10 o'clock, A. M.** **Rev. Dr. Beecher, of Boston**, will preach the Sermon; **G. Rounseville, Z. Eddy, W. Bourne, T. Weston, J. Eddy Jr. S. Thompson and S. Ellis**, Committee of Arrangements, who are to meet next Saturday at the Meeting House, at 2 o'clock P. M.

The Pews will be sold at public Vendue at the Meeting House to the highest bidder for choice above the appraised value, the next day after the dedication; sale to commence at 1 o'clock P. M.

To the highest bidder who shall pay for a Pew the amount of its appraised value and his bid for choice, & also to such as shall give his note therefor with two good securities, the Treasurer will give Deeds, in form prescribed by vote of the Precinct. But if the highest bidder for any Pew shall choose to pay or secure the payment of one fourth-part of the appraised value and choice, and to give his note for the residue, the Treasurer will give him a contract for a deed of this import:—

"Whereas—has this day paid to the Egt. Precinct in Middleborough— dollars, and has given his note for— dollars payable to the Treasurer of said Precinct or to his successor: Now, if within two years from the date hereof, said— shall pay said note and the interest thereof annually, of secure the payment thereof to the satisfaction of the Precinctal Committee of said Precinct, he is to receive a Deed of Pews, No.—, in the New Meeting House in said Precinct, in manner and form prescribed by vote of said Precinct, but not otherwise;" and to be signed by the Treasurer.

The plan exhibits the number and order of the Pews, and the appropriation made by the Committee chosen by the Precinct, to wit:—**Mr. C. Godfrey of Taunton, Mr. E. Kingston of North Bridgewater, and Mr. E. Fiske of Bridgewater**. Besides the Reserved Pews there are Reserved Seats in the Singers' Gallery, which the Precinctal Committee, **G. Rounseville, H. G. Wood, and J. Thompson**, will assign to such poor persons as are not able to hire, and which they will let, by the year, to others. They will also assign seats to poor children in the reserved Pews.

Persons of advanced age and who do not hear, will take the Deaf Seats.

**Dec. 29. W. BOURNE, Treasurer.**

PART OF AN OLD BROADSIDE (1829)

The Dr. Beecher here advertised to preach was the Reverend Lyman Beecher, father of Henry Ward Beecher. Courtesy of F. W. Guild.



# Muskingum County, Ohio, Pottery

By RHEA MANSFIELD KNITTLE

*Illustrations, except as noted, from the author's collection.*

**B**ELIEVING this to be the pioneer article upon a subject concerning which both supplementary and complementary data will be printed from time to time, I think it best to state a few of the more salient facts concerning not only the opening up and the settling of Muskingum County, Ohio, by the white man, but also the unusual evidences which the territory is revealing to the archaeologist and historian regarding its habitation and commerce during the cycle of the Indian, and, more remotely, of that race known as the Mound Builders. Ohio is peculiarly rich in her remains of this extinct civilization, and the Ohio State Archaeological and Historical Society, under the supervision of William C. Mills, director, and others of its personnel, are unearthing invaluable material. In Muskingum County we find a portion of the Great Flint Ridge, a peculiar formation of nature, containing what is known as the Flint Ridge buhr, which more closely resembles an enormous blanket or covering, than a rigid stratum. And this, by virtue of its intrinsic value, became the great factory site of pre-historic and historic Red Man. Not only did the Mound Builder, and later the Wyandot, Delaware and Shawanese tribes use this Ridge as a great quarry for their arrow-heads, drills, scrapers and skinners, but they shipped this flint by portage and pirogue, throughout the Ohio Valley and the Lake Erie region.

Mr. Wilbur Stout\* assigns this Flint Ridge flint to the horizon of the ferriferous limestone. Its chemical analysis is such that it may be utilized for the manufacture of silica brick, or for potter's flint of white ware bodies. Professor E. Demorest has analyzed it as follows:

Silica	$\text{SiO}_2$	96.40
Alumina	$\text{Al}_2\text{O}_3$	1.52
Ferric Oxide	$\text{Fe}_2\text{O}_3$	.48
Lime	$\text{CaO}$	.30
Magnesia	$\text{MgO}$	.04
Water, comb.	$\text{H}_2\text{O}$	1.20
		99.94

On the high hills of what is known as Section 14, lying south of Zanesville, appears also a calcareous or silicious rock of great virtue, and another valuable formation is known as Putnam Hill limestone. The potter's clay in this territory is of great entity, and is found in quantity. In some

sections, it is greyish-white, in others, reddish, as in Powhatan County, Virginia. Again it assumes a tawny shade. A garden of the gods for the arrow maker, the potter, the glass fashioner, is this territory!

In June, 1774, the Earl of Dunmore, Governor of Virginia, ordered four hundred men, under command of Colonel Angus McDonald, to rendezvous at Wheeling, and from there to proceed, by waterway, to that section of the Great West known first as a part of Washington and Fairfax Counties—later Muskingum—for the purpose of exterminating several flourishing Indian villages and of obtaining information regarding the territory. This expedition was called the Wakotomaco campaign and ended in indifferent success.\* The pilots were Jonathan Zane, Tady Kelly and Thomas Nicholson.

Twenty-two years after, in May, 1796, Congress passed a law authorizing Ebenezer Zane to blaze a trail from Wheeling, Virginia, to Limestone (Maysville),



Fig. 1 — MCINTYRE'S HOTEL  
AT ZANESVILLE (1800)  
From a woodcut of 1847.

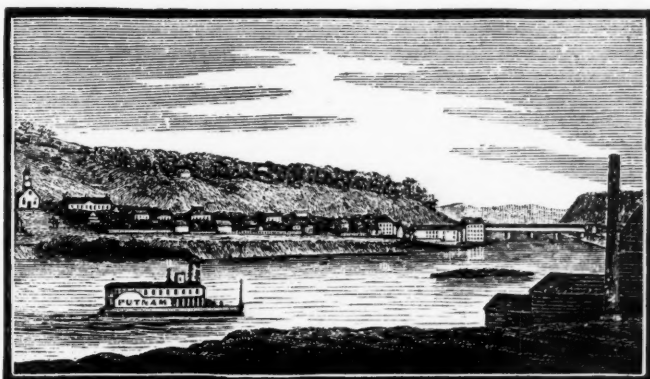


Fig. 2 — PUTNAM (1846)  
From a woodcut based on a drawing of 1846. This town, originally Springfield, in 1814 became Putnam, and is now a part of Zanesville.

Kentucky. Accordingly, in 1797, this intrepid pioneer accomplished the feat, crossing the Muskingum, the Hocking and the Scioto rivers by raft. The original map routed Zane at another point along the Muskingum, but, when the Zane brothers and John McIntyre, their sister's husband, beheld the falls at the junction of this river and the Licking, they realized immediately the value of both the hydraulic power and the navigable resources. Altering their survey, they made the crossing point where Zanesville now stands. This first settlement was called Westbourne, until the day of the post office; then Zanestown, and

\*Geology of Muskingum County, Bulletin No. 21, Geological Survey of Ohio.

\*Doddridge's Notes.



Fig. 3—EARLY ZANESVILLE POTTERY

The crock, only three inches high, is of red clay glazed with red. It was made by Samuel Sullivan, Zanesville's pioneer potter, about 1808. The teapot is chocolate color, highly glazed, and dates from 1840 or thereabouts.

ston records it as meaning "a town on the river site." The Shawanese, however, called the location Wa-ka-tamo-sepe—"village on the beautiful stream."

A trading post had been established at this river junction, two years prior to the blazing of the government trail. In 1794, Joseph F. Moore, Harman Blannerhasset and Dudley Wood, of Marietta fame, rolled up log cabins on the river's bank and established a headquarters for the fur trade from Detroit to Pittsburgh by the way of Marietta. The Palaska Mills were later built upon the site.

The Zanes and McIntyre settled in this spot and McIntyre erected a large log house to meet the needs of the times. Later historians have called it a "tavern" or "ordinary"; but this generous soul let it be known that the place was for "rest, refreshment and nourishment." Here came Louis Philippe, who was to sit upon the throne of France, and many an interesting tale is told of his days in the wilderness with his remarkable host, who, on dying, left \$200,000 for educational purposes to the poor children of the town he had founded.

In 1802, Springfield, across the river, was laid out by Dr. Increase Mathews, Levi Whipple and Edwin Putnam. Charles and John Roberts surveyed it in 1808. General Rufus Putnam, a resident of this little New England type of village, had so endeared himself to everyone that, in 1813, the inhabitants gathered at his home and demanded that the settlement be called Putnam. Accordingly, by an act of the General Assembly of the State of Ohio, January 20, 1814, Springfield became Putnam. It is now incorporated in the City of Zanesville.

\*Zanesville Gazette, 1835.

†At times the spelling of proper names does not correspond to their later form, but I have used that which is set down in the old records.—R. M. K.

Zanesville; while the trail has gone down in history as "Zane's Trace."\* Kilbourn's *Gazetteer* claims that Moos-kingdom is Indian for "the glare of an elk's eye"; while Colonel John John-

Roseville, Clay Township, was laid out in 1812 by Ezekial Ros and was called New Milford until 1830 when it became Roseville in honor of its founder.

As early as 1808 Zanesville had two industries—a saw-mill and a pottery—and I am certain this pottery was one of the first to be operated in Ohio.\* According to the early chronicler, it was built by Samuel Sullivan, who came from Philadelphia the same year and, after rolling up a cabin adjoining General Van Horn's land (now the northeast corner of Main and Third Streets), erected a kiln of moderate size and began the potting of a red earthenware, turning out articles of an utilitarian nature—plates, pitchers, mugs, jugs and other containers. The body of this ware is of reddish clay, and a slip of the same color, flecked here and there with black, covers the body. It is not so coarse as one might expect and it is a trifle deeper in tone than the familiar Pennsylvania pie plate. Being miniature, the crock in

\*The first mention made of the manufacture of pottery in Ohio is in connection with the early history of Cincinnati. Cist states: "October 17, 1799, William McFarland commences a manufactory of earthenware, probably the first factory of any kind in the place; certainly the first of that description of goods." About two years later the same work was carried on by the Caldwells as shown by a notice appearing in the *Western Spy* of Feb. 4, 1801, which reads as follows: "Notice—That we have just arrived from the State of Kentucky and commenced making earthenware at the house of Wm. McFarland, where people may be supplied with ware of the best quality and on the easiest terms, etc. James and Robert Caldwell." Through efforts of these men, the pottery industry in Cincinnati became firmly established. The following account of such work is given in Drake's history of the town in 1815: "Common pottery of good quality is made in sufficient quantity for home consumption."

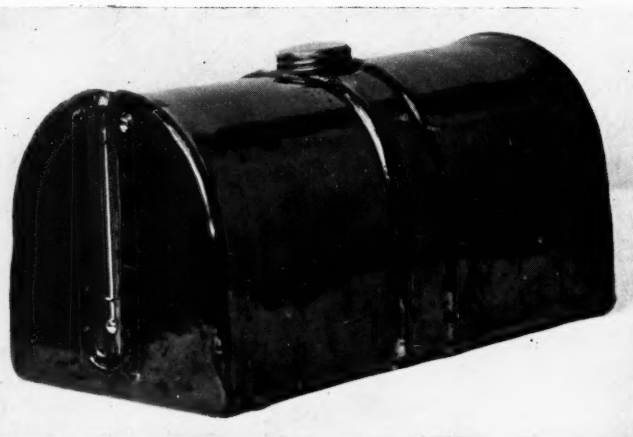


Fig. 4—EARLY ZANESVILLE POTTERY

Carriage or sleigh foot warmer. The thermometer and screw at top are of brass. Marked on the bottom, "Pat. Appld. For." Courtesy of Mrs. H. A. Mykrantz.

The first pottery in Jefferson County was opened about 1806 by J. C. Fisher on Market Street, Steubenville. The clay was, of course, domestic, and the product was common red ware, glazed and unglazed. Mr. Fisher died in about a year and was succeeded by his son Thomas, who removed to Adams Street, and taking Samuel Tarr into partnership started a second enterprise on Market Street between Third and High.

Hillsboro, in Highland County, was also a center for this industry at an early date. From local records, the first pottery in the county was established about 1806 by Richard Iliff at what is now known as the Eagle Spring, a mile southwest of the courthouse.

Digest from Wilber Stout, *Geological Survey of Ohio*.



Fig. 5—EARLY ZANESVILLE POTTERY

American Rockingham Dog. Made by Staffordshire potters who migrated to Ohio in 1840. The similarity to English pottery canines is quite obvious.



Figure 3 has escaped the ravages of time, being handed down from one generation to another in a Muskingum Valley family.

Samuel Sullivan was born in the state of Delaware, April 10, 1772, and died October 15, 1853, at a farmhouse in Falls Township, Muskingum County. He is described by the historian as being "both sober and industrious," a meritorious epitaph, yet we wish more had been written about this good man, who brought his craft to a wilderness that other intrepid pioneers might have the common necessities of life. How the women of the settlements must have welcomed his advent!

Next, in order of time, came Jacob Rosier, who, in 1814, emigrated to Newton Township. All the data I can find is that he made stoneware. In 1828, A. Ensminger was also turning out crocks, jugs, jars and churns of stoneware; but no marked, or otherwise authenticated, pieces of either potter have, as yet, come to notice. It is, however, hoped that these articles will be the means of uncovering specimens, together with more detailed information regarding the men themselves.

The pottery of Muskingum County did not reach the state of expert craftsmanship until 1840, when the census of the twenty-six townships, covering an area of six hundred and fifty square miles, was 38,746. The nationality of the inhabitants was diverse; England, Wales, Ireland, Scotland, Sweden, Norway, Germany, France and British America contributing to the population, according to Howe in his *Historical Recollections of Ohio*.

The red letter year for potting in Ohio was 1840. At this time Bernard Howson, John Hallam, George Wheaton and two other experienced potters from the Staffordshire district of England, hearing of this clay El Dorado, set sail for America, and, coming to Zanesville, erected a kiln. They engaged in making a brown and yellow ware, the body of which was yellow and quite thick, and the slip ranging from deep brown to yellow, the glaze varying from dull to very high. They carried the moulds and patterns of the old country in their minds' eyes and re-created the forms familiar in England, calling the ware "American Rockingham."

It was not marked and bore a great resemblance to the "American Rockingham" which began to be made in East Liverpool, Ohio, at the same time.

The output of this kiln was large and diverse; among the articles

being plates and pie plates, bowls of various size, mugs, pitchers, toilet articles, such as soap dishes and long flat tooth-brush holders, foot warmers, with thermometer attachment, asthma inhalers, bed pans, flasks

in the shape of a book, and fancy "spittoons"—these articles seldom being dignified in the middle west by their proper and more polite name.

The most charming of "American Rockingham" is perhaps the brown "curly-locks" dog, pairs of which were made to grace each side of the fireplace (not for door stops). My grandfather delighted his small children one day by bringing home from Zanesville "Fido and Toby." They have passed into oblivion, being affectionately hugged once too often by admiring youngsters. But the dog in the picture (Fig. 5) is of the same origin, although having nearly met with the same fate as the others.

Much of the Ohio output has been erroneously labeled "Rockingham" (meaning the English ware), or Bennington, by dealers and collectors not conversant with the subject; and there is ample excuse for the mistake, for at times it is very difficult to distinguish examples from foreign makes. But the likeness to Bennington is more remote, if one is familiar with both wares.

I have, at various times, possessed plates, octagonal covered vegetable dishes, octagonal sugar bowls, cream, water and cider pitchers, teapots, twelve-inch platters, with impressed borders, eight, ten and fourteen-inch pie plates, mugs, soap dishes, bowls—from pint to gallon size—dogs and cuspidors. I have never seen a tea or coffee cup, a tea or coffee stand, or a cake mould in Ohio pottery.

In 1846, Bernard Howson and his father, John, became the owners of the plant, this co-operation lasting until the death of the venerable father, in 1863, when the son became the sole proprietor. During the '40's and '50's, the workmen were, in the main, English, and the annual amount of business averaged \$8,000. From the late '60's to '73 the output degenerated from an artistic standpoint. The plant became an ink-bottle factory. In 1874, Messrs. Fisher and Lansing, from New York, leased the place and started the manufacture of floor and faience tiling.

Pyatt, the master potter, reached Zanesville in 1849, and, like Howson and Hallam, he also came from the Staffordshire district, drawn by the tales of a superior clay in the new country. With him came other artisans, and they at once engaged in erecting kilns and potting a ware very similar to the other "American Rockingham," only more



Fig. 7—EARLY ZANESVILLE POTTERY (c. 1840)  
Pie plate. Brown and yellow.



Fig. 6—EARLY ZANESVILLE POTTERY (c. 1850)  
Four quart pitcher. Brown tones over yellow body.  
Modeled probably by Pyatt.

delicate of design and workmanship. Figure 6 shows a four-quart pitcher, in soft brown tones over yellow body, highly glazed and in proof condition. For many years it stood in the most beautiful old stone house in Putnam, which was used by the Ohio State Legislature for a short period, when in 1810-11-12, Zanesville became the temporary capital of Ohio. I have seen this model in three smaller sizes: one, two and three-quart respectively.

In 1851, Christopher Getz, probably a Pennsylvanian, formed a partnership with Pyatt and, two years later, the roving Englishman went to Cincinnati, where, a history of Muskingum County states, he started, one after another, the majority of that city's early potteries. The year 1859 saw Pyatt and three other Englishmen journeying further west to Kaolin, Missouri, a pottery center on account of advantageous soil properties. In Kaolin they produced a white ware until the breaking out of the Civil War, when Pyatt retraced his steps to Cincinnati. But not for long. The lure of Zanesville called, and, in 1863, he returned, working for Bernard Howson for three years, until, vagabond artist that he was, he again embarked on his own enterprise. His plant was enlarged, in 1878, with a 10 horse-power engine, a boiler and other machinery, and, upon his death, March 15, 1879, his son, J. G. Pyatt, conducted the works under the name of The Tremont Pottery.

Joseph Rambo built a pottery on the Gratiot Road, Muskingum County, in 1863. It cost him \$400. It included a shop and kiln. Three hands were employed in turning out the main staples, which consisted of jugs, bean crocks, jars, bowls, pickle crocks, etc., which were in great demand, we are told, because of their remarkable durability, neatness of pattern and finish. The average sales per annum were 40,000 gallons, the market price ranging from 3½ cents to 8 cents per gallon.

In 1869, William Miner opened a "Stoneware factory" at the forks of Symmes Creek, the clay in this section being of excellent quality and abundance. The plant closed in 1883, the annual output having averaged 12,000 to 15,000 gallons per annum.

Alfred Wilber erected the Ninth Ward Pottery in 1873. Five years later, Calvin Bumbaugh purchased this property which he operated under the commercial name of The Star Pottery. Duncan Hamelback also built a ninth ward pottery in 1874 and turned out jugs, jars and churns; while N. K. Smith began potting in 1878, employing seven hands.

A year later, Jacob S. King and John T. Swope built a plant on the Dresden Road, north of Zanesville; but this is merging into an era which ceases to be of interest to the Collector of things American.

This list does not exhaust the Muskingum County potters—there were several others in Clay township alone. But it is a beginning and it is hoped that, before another decade has passed, enough evidence will have been accumulated to compile a worthy monograph upon the subject.

### LIST OF MUSKINGUM COUNTY POTTERS

#### GROUPS I AND II

The Mound Builders  
Later Indian Pottery

Prehistoric Pottery  
Wyandot, Delaware and  
Shawanese Tribes

#### GROUP III

Samuel Sullivan	Redware	1808
Jacob Rosier	Stoneware	1814
A. Ensminger	Stoneware	1828

#### GROUP IV

Bernard Howson } John Hallam } George Wheaton }	American Rockingham	1840
Bernard Howson } John Howson (father) }	American Rockingham	1846-1863
Bernard Howson	American Rockingham	1863-1874

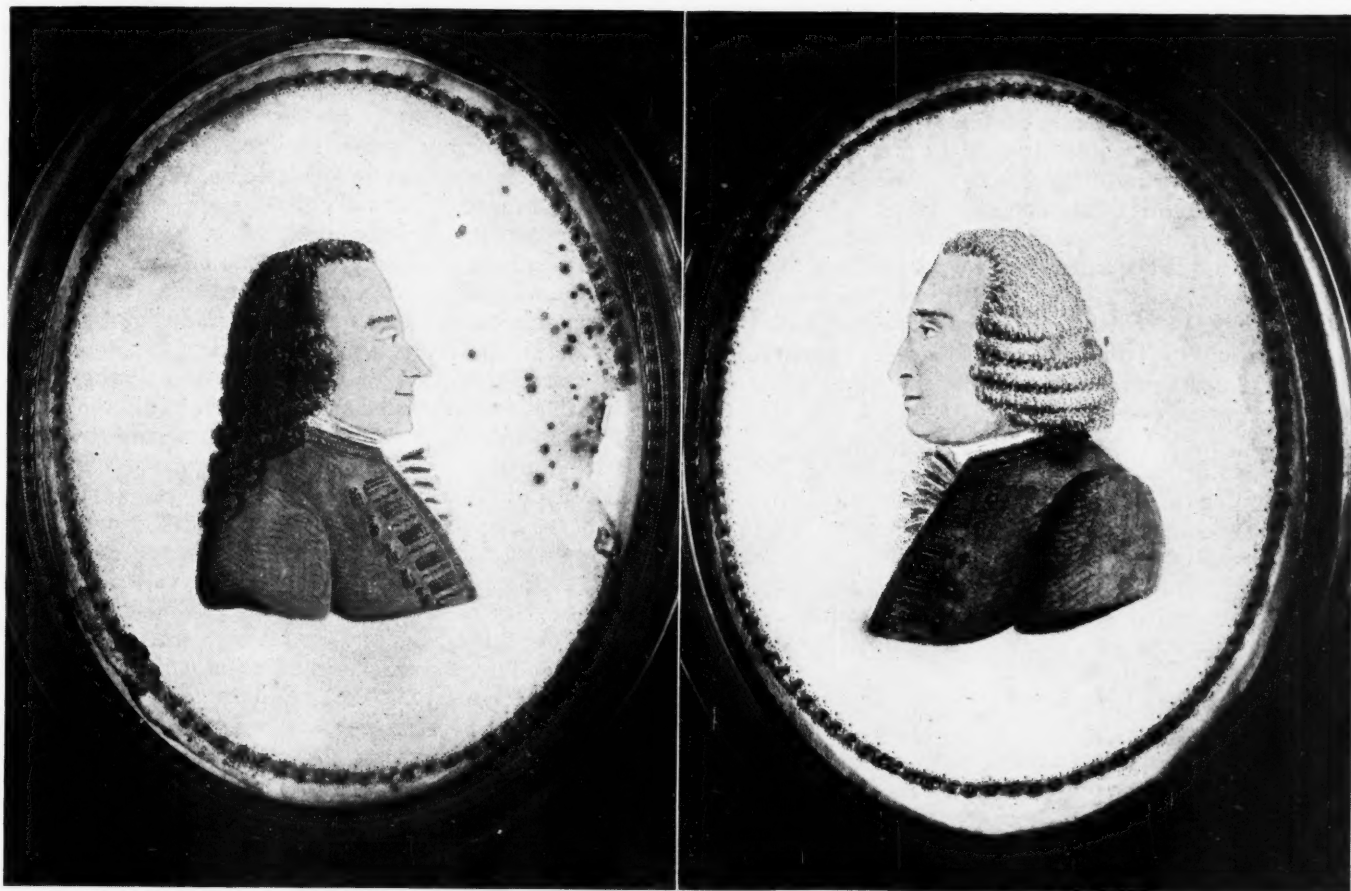
#### GROUP V

Pyatt	American Rockingham	1849-1851
Pyatt } Christopher Getz }	American Rockingham	1851-1853
Christopher Getz	American Rockingham	1853
Pyatt returned to Zanesville		1863
Worked for Bernard Howson		1863-1866
Went in business for himself		1866-1879
J. G. Pyatt (a son)		1879

#### GROUP VI

Joseph Rambo	Stoneware	1863
William Miner	Stoneware Factory	1869
Alfred Wilbur (or Wilber)	Star Pottery	1873-1878
Duncan Hamelback	Pottery	1874
Calvin Bumbaugh	Star Pottery	1878
N. K. Smith	Pottery	1878





PIN-PRICKED PICTURES

Voltaire (*facing right*) and Rousseau (*facing left*). The pictures are identical in size, the ovals being  $3\frac{1}{2} \times 3$  inches and the frames  $6\frac{1}{2} \times 5\frac{1}{2}$  inches.

## Pin-Pricked Pictures

By HARROLD E. GILLINGHAM

Needles and pins, needles and pins,  
When a man marries his trouble begins.

UNLIKE this well-known nursery rhyme, my troubles left me when I was married, but I almost invited their return last summer, when, from one of her indefatigable hunts for the attractive and curious things of the late eighteenth century, dear to all collectors' hearts, my wife triumphantly produced her latest "finds." Her treasures this time were two unusual old portraits of men, coloured in delicate, soft hues, edged and outlined with small holes, and framed in charming ebony frames, recessed in centre ovals edged with beaded brass. At first I laughed at her bargains, and that was when my troubles began, for *she* knew what she had found and I was the ignorant one and properly chided as such.

Little, at the time, did I appreciate those two unusual pictures, but the more I examined them the greater became their interest to me, for until then I had never even heard of a pin-pricked picture; yet these fascinating articles have been made for well over two hundred years. It is said that they originated in France in the early part of the seventeenth century, though other authorities attribute them to England and fix the date of their origin as the eighteenth

century. These illustrated are undoubtedly of French origin, as are the oval pin-pricked silhouette portraits of Henry IV of France and his minister, the Duc de Sully, which are illustrated by Eleanor D. Longman and Sophy Loch in their charming and instructive work, *Pins and Pincushions*, London, 1911.

The process of pin-pricking is to lay the paper on a card board or several blotters, or even on a soft wood table, and prick, from the front, the outline of the object desired. (Take my advice and do not try the experiment on a mahogany table or desk top.) In some cases the design was drawn with very light lines, and pricked in, but on others it appears to have been made up as the artist went along. When deeper shadow effects were desired, the number of pin pricks was increased, and, in some cases, the puncturing was done from the reverse, to give a raised or heavier appearance. In the pictures shown, there is no evidence of a first drawing, though the striking likenesses could hardly have been otherwise produced. The paper seems to be strong, but very thin in quality, and these objects show the painstaking and elaborate work done by our early predecessors, using the simple pin for their principal tool.

One of our pictures is of Voltaire, Francois Marie Arouet



de Voltaire (1694-1778), the great *littérateur* of France, who wrote so prolifically during his long life. The portrait shows him sharp featured and cynical of expression. The outline of the head and body is pricked out with the tiniest holes, evidently with a very fine pin or needle. The eyes and brows, even the long curly wig, are likewise indicated with hundreds of small holes,—as well as the collar, ruffle, and the embroidery on the coat front.

After this was accomplished, the portrait was evidently coloured with water paints. The hair is a soft brown, which suggests that Voltaire was yet in middle age; the coat is of a slate colour and the face and lips of the most lifelike tints. The oval border of the picture is composed of about a hundred small stars, touched with yellow and blue, the centre of a darker colour. Each star is formed of tiny circles,—from fifteen to eighteen very small holes in each, pierced from the front,—with a larger hole in the centre, which is pierced from the back, thus forming a raised centre, which has been tipped with deeper yellow than that of the circle. Probably it was originally gilded. Within this coloured border of circles, larger pin holes have been made from the reverse, thus increasing the width of the border, which is a  $3\frac{1}{2} \times 3$  inches oval.

These portraits have not the flat appearance of a silhouette or a painted miniature; for the cheeks, lips, nose and chin are raised in a natural manner, while the waves and curls of the hair appear still more in relief from the flat background of the paper. Even the shoulder, the embroidery on the coat and the ruffle are similarly in relief, proportionately to their importance to the whole, and all are tinted in the proper shade. This relief effect was produced by scratching or impressing the reverse of the paper with a dull pointed pin, so as to avoid piercing the fabric.

In the other portrait, the criss-cross lines to produce this relief effect become, with the aid of a magnifying glass, quite noticeable on the front of the shoulder; while on both

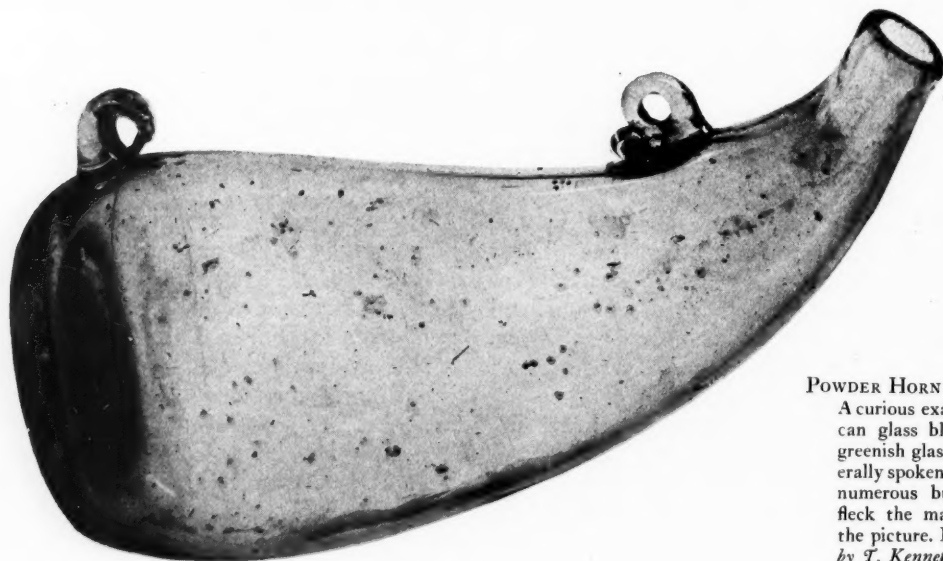
the pictures, the eyebrows, eyes, the modelling of the nose and lips have been produced by this lined pressure from the reverse. The entire appearance is charming and the photographs shown here do not do the work justice.

This other portrait, pricked and coloured in the same manner, represents Jean Jacques Rousseau (1712-1778), the famous French writer and philosopher of the illustrious eighteenth century. He is depicted in more advanced years, his hair of a light steel gray colour and his faded crimson coat delicately edged with gold to resemble embroidery. The five buttons are raised and gilded, producing a natural appearance in the *ensemble*. This is, by far, the better preserved portrait of the pair. Each of them had the name pricked in gilded letters, below the border, but in the framing this was hidden. A very careful scrutiny of the reverse reveals no artist's name, a fact which is greatly regretted.

With the aid of a powerful magnifying glass I have endeavored to count the pin pricks of the head. But, with over one hundred forming the base line of the bust, you can well understand why I estimated the others; for, with over one hundred circles in the border, there are easily five thousand punctures in this one picture. It has been stated that, perhaps, several pins were fastened together in a form to make certain figures, but the irregularity of the punctures in the circles of these two portraits would seem to disprove such a theory. One can imagine the strain on eyesight in such a work.

Other forms of pin-pricked pictures were made; either an entire figure, with most elaborate borders, scrolls and mantling, or with a small amount of painted border and a very elaborate design in pin pricking.

As these fascinating examples of the workmanship of the bygone days have been found in England, France and Italy, and as some known pin-pricked pictures are of extreme oriental design, it is to be assumed that their production was not confined to any one country.



POWDER HORN OF GLASS

A curious example of the early American glass blowers' art. Blown from greenish glass not unlike what is generally spoken of as "Jersey glass." The numerous bubbles and flaws which fleck the material are observable in the picture. Length, 6 inches. Owned by T. Kenneth Wood.

# The Wall Hangings of Peasant Sweden

By CYRIL G. E. BUNT

NO country of Europe has taken a more intelligent interest in its peasant arts than Sweden. Possessing a large rural population, as simple in its tastes as it is conservative in preserving traditional customs, the country has remained a rich repository of peasant art, the like of which it would be hard to parallel.

Gradually, as modern habits supplant the older usages, the great museum founded by Dr. Hazelius has gathered together all manner of interesting objects, which, as the years roll by, will increase in historic value until they are literally priceless. But, even at the present day, there remain in the peasant homes many things quaint, curious and antique that may well provide fascinating subjects of quest for the visitor of discrimination.

Among the antiques thus preserved from the days of yore, it would be difficult to find a class more intriguing and, withal, more characteristic than the painted wall hangings so much in vogue from the seventeenth century to the nineteenth. We mention this period, as being within practical knowledge; but, judging by the technique and evident inspiration of the specimens which survive, one may confidently opine that wall hangings of this nature have been ever a popular vehicle for the display of peasant art.

Indeed, it is a matter of common knowledge that woven hangings were employed in Viking times to decorate the timbered walls of the festive halls. The legends of old relate how the maidens, while their men folk were absent on some distant raid, wove and embroidered episodes from the exploits of their heroes. And, among the wall-hangings of these later times, we find many examples of woven and embroidered decorations which bear out the continuity of

the tradition. But, as a mode of artistic expression, the painted hangings are of far greater interest.

Not only do they bear the stamp of originality, but they possess, in a superlative degree, a naïveté and directness of appeal which is highly refreshing.

In earlier ages, no doubt, the subjects chosen were taken from the wild myths and legends of the semi-deified Norsemen. But the most favored subjects found on specimens now

extant are certainly those taken from Biblical sources. This is natural enough when we remember that these hangings were kept for display only at periods of festival, such as Yule-tide, Easter, weddings and christenings. At other times they were carefully packed away in carved chests or wonderfully painted cupboards, which were ever an essential of peasant furnishing. But, on the occasions mentioned, tradition ordained the ceremonial decoration with hangings not only of the walls, but even the ceilings. The otherwise severely bare interior was thus made gay with color.

As records of contemporary Swedish peasant costume and decoration they

have an historic significance, and their tenor suggests the extent to which a deeply religious strain permeated simple lives.

But perhaps the greatest charm of these old-time hangings lies in the delightful simplicity of mind which allowed the depiction of Biblical characters in contemporary Scandinavian surroundings and raiment. We must, perforce, exclude from this category a fairly frequent subject,—Adam and Eve,—as shown in our third illustration. The naïve conventionalism of the tree, heavy with the forbidden fruit, the frankly decorative floral symbolism, including the fig leaves, are beyond compare (Fig. 3).

A similar spirit of quaintly reverent familiarity permeates



Fig. 1 — SWEDISH PAINTED HANGING (1781)

Upper panel: The Marriage at Cana; lower panel: Christ entering into Jerusalem. Courtesy of the Nordiska Museum, Stockholm.





Fig. 2—SWEDISH PAINTED HANGING (late eighteenth century)  
Upper panel: The Annunciation; lower panel: Probably Joseph's Egyptian journey.

them all. The simplicity of mind that could conceive the episode of the Entry of Christ into Jerusalem (Fig. 1) is delicious. The daring that can make one house and an open gate, typically Scandinavian, do duty for the Eternal City is great. The scene depicted above this,—The Marriage at Cana,—is chiefly of sartorial interest. The inscription above, "To the glory of God. Anno 1781," suggests the hope that in Sweden such gatherings were tempered with a pious moderation.

Of similar interest is the Dalecarlian wedding dance shown in Figure 5, in which we see the bridegroom and his groomsmen surrounded by companions, dancing to the music discoursed by the ancient fiddler on the left.



Fig. 4—SWEDISH PAINTED HANGING  
The meeting between Mary and Elizabeth. Courtesy of Stender, Stockholm.

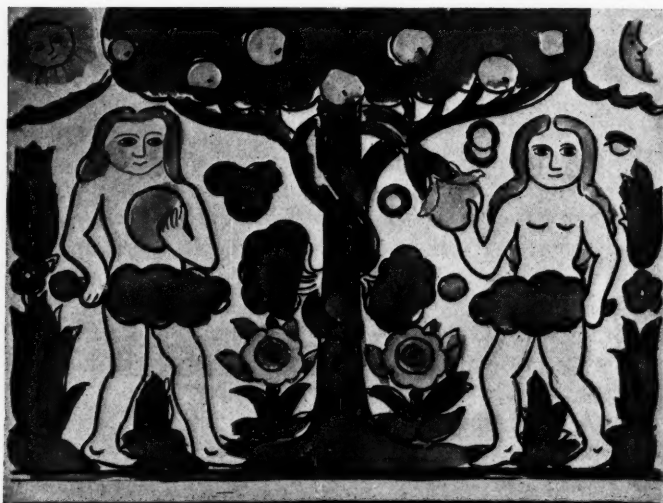


Fig. 3—SWEDISH PAINTED WALL HANGING  
Adam and Eve. From which we may learn that having supplied Adam with an apple, Eve received from the serpent a fresh one for her own delectation. Courtesy of Stender, Stockholm.

The remaining illustrations show us familiar Bible events, in the quaintest possible guise. How perfectly inimitable, for example, is that showing Joseph going to Egypt (Fig. 8), and how cleverly the balance is preserved by the use of the bold flower form above the horses. Similarly there is a wonderful charm in the mixed elements of the Visitation shown in Figure 4. Unhesitating conventionalism in the filling of the vacant ground with floral devices is coupled here with an unique and simple realism;—note the homely tablecloth, the national costume and the sparkling candle.

How fully the illustration (Fig. 7) tells the essentials of the Annunciation story. Note the tone of domesticity given by the implements of needlecraft on the table before the Virgin and the sense of movement obtained in the whole attitude of the angel, from the vigorous spread of his wings to the gesture of the hand offering the emblematic flower of purity.

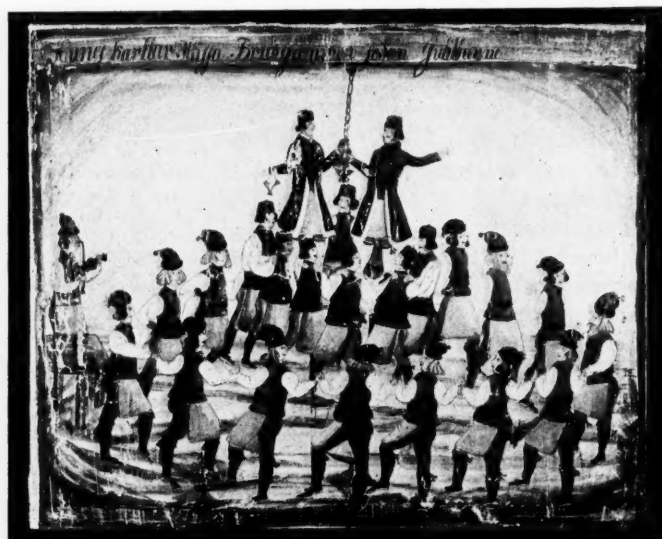


Fig. 5—SWEDISH PAINTED WOVEN HANGING  
A wedding festival. Courtesy of the Nordiska Museum, Stockholm.





Fig. 6—SWEDISH PAINTED HANGING

The Nativity. The traditional elements including one ass, a visiting shepherd and two wise men—an insufficient number—are represented. The standing Mary is, however, an innovation. Courtesy of Stender, Stockholm.

Even bolder is the rendering of the primitive iconography in the Nativity scene (Fig. 6). One feels that, rude as are the delineations, the artist has, nevertheless, been actuated by a spirit of piety and deep reverence.

Passing to another illustration (Fig. 2), we may note that the two pieces there reproduced are of earlier production and date from a period in the eighteenth century. Wall-hangings were exceedingly popular during the late eighteenth and early nineteenth centuries, and woven stuffs were frequently replaced by similarly painted papers.



Fig. 7—SWEDISH PAINTED HANGING (early nineteenth century)

The Annunciation. Here, as in Figure 4, we encounter a departure from eastern and southern iconography. Traditionally Mary is represented at prayer or at study of the Scriptures. Here, apparently, she has been interrupted in the midst of domestic duties. Courtesy of Stender, Stockholm.

These examples are, therefore, of much interest to the student of old-time wall papers.

Looking upon these Swedish papers as analogous to our early pictorial wall papers, we may consider the painted fabrics which we have been describing to have occupied, developmentally, a place analogous to the tapestry hangings of our ancestors. Indeed, one might venture a fascinating theory of origins in this direction. For, before woven and painted cloths, would naturally appear hangings of dressed skins appropriately decorated. Such hangings would, in the first place, be utilitarian,—a necessity of comfort in the wild northland where homes were built of logs and the winds searched every cranny.

The wall hanging is undoubtedly the product of the inclement north,—the sunny south gave us in its place the wall painting and mosaic. And, when the Northmen in-



Fig. 8—SWEDISH PAINTED HANGING

Joseph going to Egypt. An early nineteenth century interpretation. It is hardly to be wondered at that one of the chariot steeds registers surprise. Exact Biblical reference is not discoverable, but see chapter XLVI of Genesis. Courtesy of Stender, Stockholm.

vaded the land of Britain, they may well have brought with them this adjunct to comfort, this refinement of home-life, which opened the way to the appreciation, at a later date, of the tapestry woven hangings of the Continent, produced under the spell of the great Gothic tradition.

NOTE: The curious old painted hangings discussed above by Mr. Bunt offer an interesting example of the translation of Byzantine forms of expression into a vernacular peasant art. After the medieval period, during which ornaments of interlacing bands, interspersed with grotesque adaptations of animal forms, had satisfied the Scandinavian decorative requirements, came the need for a more naturalistic pictorial presentation. The models upon which this was based came apparently in the form of illustrated Byzantine manuscripts. Upon these was formed a new technique which, however eastern in its early manifestations, was, as time passed, increasingly modified to meet purely local conditions. What is true of Scandinavia is measurably true of Germany and the Low Countries. As some one has said of the art of the former: "Both Christ and the Devil become German and the *bürgerlich*." In the wall hangings illustrated, Christ, however, retains something of traditional eastern aspect. Jerusalem may, almost, have been copied from a Byzantine miniature. But Biblical scenes in general become little more than an excuse for pure genre. Their literalism may have brought the story more closely home to simple minds. Perhaps the artists were themselves unable to visualize in terms of lofty imagination. And what was true of the peasant painters of northern Europe was equally true of their descendants who emigrated to America and who have left innumerable similar religious memorials in rural Pennsylvania.—ED.

# National Types of Old Pewter

## Part VI

(Continued from the March number)

By HOWARD HERSCHEL COTTERELL

### Footed Cups

A VERY brief résumé of English tankards was given under Figures 44 to 48. I would like to handle it more thoroughly but space forbids, for I imagine I see the Editor, sword of Damocles in hand, saying, "move on, move on!!", but sword of Damocles or



Fig. 162a — FOOTED CUPS (early nineteenth century)

no sword of Damocles, I must illustrate a type of drinking vessel which comes not under the heading of tankards but is known as a footed cup. Very similar to the chalice—but, possibly designedly so, shorter in the stem than the majority of these latter vessels, a fine array is shown in Figure 162a, from the Churcher collection. This type of cup was very much *de rigueur* in the early years of the nineteenth century.

### Spoons

Of pewter spoons there is a great variety of types, but space again forbids my doing more than lightly touch upon the subject which has been made a distinct branch of collecting by the late Mr. Hilton Price in his charming little monograph *Old Base Metal Spoons*, a book which should be in the hands of every collector of such bijouterie.

In Figure 163 is illustrated an old English rack



Figs. 165, 166 — SPOONS

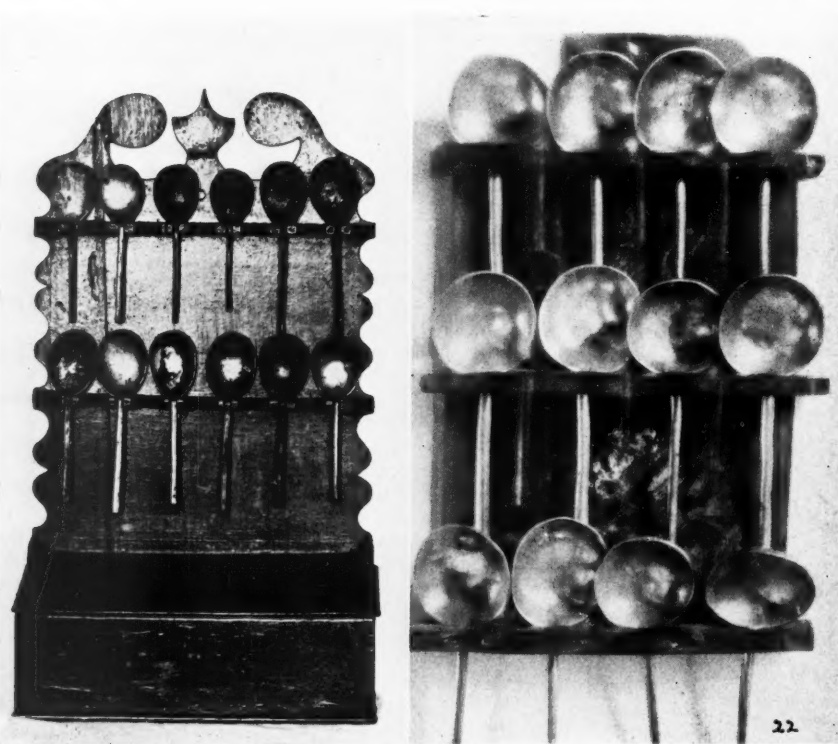
The first is a rat tail, the second a Continental type.

of seventeenth century spoons of the slip-top variety, from the Carvick Webster collection; and, in Figure 164, a corresponding rack of the round-bowled Dutch variety; and here let it be noted that an example of a round-bowled English pewter spoon has, I think, yet to be found, if perhaps one excepts caddy spoons.

Figure 165 gives a very good idea of what is implied by the use of the term *rat-tailed* as applied to spoons. This is of the rounded end, early eighteenth century form. A Continental spoon, of not too desirable type, is seen in Figure 166.

### Salts

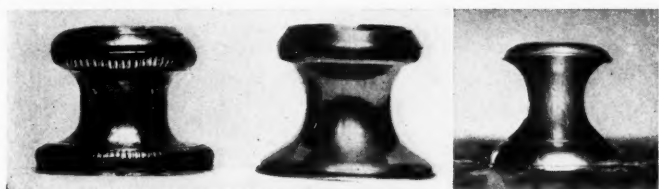
The salt occupied a very important position in the furnishing of the dining-table of bygone times, when the guests were graded as being "above or below the salt"; and, although the term has passed from usage in its former sense, the spirit still pervades at public banquets, where the guests of honour are ranged on



Figs. 163, 164 — SPOONS

Seventeenth century slip-top and Dutch round-bowled types.





Figs. 167, 168 — SALTS  
Stuart spool-shaped examples.



Fig. 170 — SALTS (see text for dates)

either side of the chairman at the head table, whereas the greater number must perforce submit to sitting amongst the "common herd" at the side tables.

The Editor has pulled me up with such a jerk(!)\* for the use of the word "salt-cellar," that I must be careful not to fall into an error which he has so ably demonstrated, viz., that the addition of the terminal "cellar" is both superfluous and incorrect, for it is in reality using the same word twice over, *i.e.*, its French and English versions; *salière*, from which the word *cellar* is corrupted, being the French for salt.

To proceed . . . In Figures 167 and 168 are illustrated three fine late Stuart spool-shaped or standing salts, those in Figure 167 being in the Clapperton collection, whilst that in Figure 168, which shows delicate tooled designs covering the whole of the body, is in the de Navarro collection—as are also those in the two following illustrations; the pair of flat triangular-shaped trencher salts,

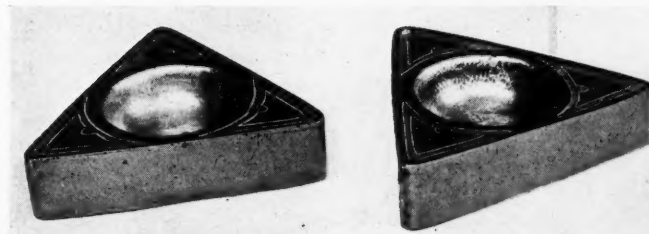


Fig. 169 — TRENCHER SALTS (late seventeenth century)



Fig. 173 — TRENCHER SALT (seventeenth or early eighteenth century)

type, as, also, is that shown in Figure 171.

The two centre ones in Figure 170 are Continental, early eighteenth century; and Figure 172 shows a delightful little French salt of sprightly erect type of the same period and with very small salt container, from my own collection.

\*ANTIQUES for January, 1923 (Vol. III, p. 12).

have laid the de Navarro collection under contribution.

All the above examples of salts are English except where otherwise stated.

#### Tea Caddies and Other Things

A very daintily engraved English tea caddy of late eighteenth century workmanship is illustrated in Figure 175. It has, it will be noted, a small brass handle on the top and is also furnished with a lock and key. The inside of this piece is lined with steel and enamelled which gives to it a wonderfully solid "reliable" feeling.

Figure 176 shows a bonny little spice box with loose cover, of the middle of the eighteenth century. Figure 177 is a double ended spirit measure (*c. 1820*). One is glad to be able to illustrate one where-on the capacities are plainly marked— $\frac{1}{4}$  gill and  $\frac{1}{2}$  gill—for some proof would



Fig. 175 — TEA CADDY (late eighteenth century)

seem to be necessary to prove that these are not "double egg cups," a term so often wrongly applied to describe these pieces by many collectors whom one would expect to know better. Presumably the idea is that one end is for a hen's egg and the other for a duck's!! (I have it in mind that I have heard them described in this way.)



Figs. 171, 172, 174 — CUP SALTS (eighteenth century). The second is a dainty French example.





Figs. 176, 177—SPICE BOX AND SPIRIT MEASURE  
The latter is by no means an egg cup.

These two last pieces are from my own collection.

#### Ink Stands

Two very convincing little inkstands are shewn in Figures 178 and 179. Cube-shaped, with two drawers and with removable tops revealing, inside the upper portion, the glass bottle to hold the ink, and with the removable tops having a pen-hole at each corner, these eminently practical little fellows are of Irish manufacture. The latter, which is in the Carvick Webster collection, bears inside the upper drawer the mark of Silvester Savage of Dublin, who was working in 1790. The former piece is in the de Navarro collection and unmarked.

#### Household Gear

A colander from the Frank Creassey collection, Figure 180; a very finely modelled soup-tureen with ball and

claw feet, made by Thomas Compton of London (c. 1810), (Fig. 181); and a tundish or funnel made by A. Hincham (c. 1740), (Fig. 182); both the latter from the Port collection, complete a trio of articles indispensable to the good housewife for the smooth working of her household.

Figure 183 illustrates a delightful little early eighteenth century English sugar bowl, finger bowl or porringer of the handleless variety, whilst examples of porringers with pierced handles are shewn in Figures 184-186. The five shewn in the former illustration are in the Richardson collection, whilst those in the twolatter are in the W. D. Thompson collection.

These vessels are found, from time to time, with incised horizontal lines around the inside of the body, each line being numbered from the bottom upwards, which goes to prove that they have been used in surgical work for bleeding-bowls or cupping-dishes, as they are variously termed, in which case the numbers on the inside must be understood to represent fluid ounces, a guide to the surgeon as to the extent of his operation. It is quite a mistake to apply these terms to *all* dishes of this type, whether graduated or not, as is so often done.

The specimens just considered all bear English marks and are of the period c. 1690-1720, but the same patterns were in use on the Continent. Examples of these, showing solid handles both plain and embossed, and pierced handles, are given in Figure 187, from pieces in the Charbon-

nier collection. The Continental examples are usually of much softer metal than their English analogues, whilst an American example by Frederick Bassett was illustrated in the February, 1923, number of *Art in America*. The date of this latter piece is c. 1790.

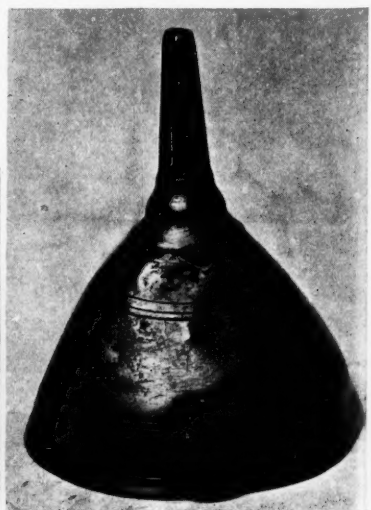
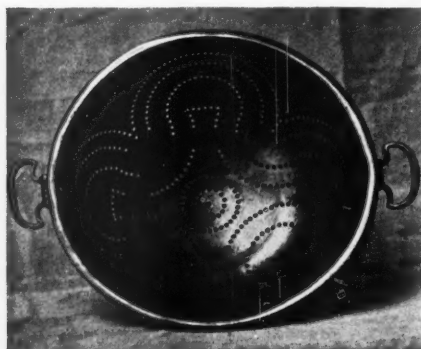
Another indispen-



Fig. 183—SUGAR BOWL  
It may also be called a finger bowl or porringer.



Figs. 178, 179—IRISH INKSTANDS  
The latter is from Dublin and bears the mark of Silvester Savage (c. 1790).



Figs. 180, 181, 182—HOUSEHOLD UTENSILS OF PEWTER

The first is a colander, the second a soup-tureen by Thos. Compton (c. 1810) and the third a funnel by A. Hincham (c. 1740).



Fig. 184—PORRINGERS

sable article on the dining-table was the pepper-pot, a fine array of varying forms being shewn in Figure 188, from



Figs. 185, 186—PORRINGERS

specimens formerly in the collection of the late A. L. G. Distin, but now dispersed. This illustration shows well that diversity of form was by no means a monopoly of the silversmiths, but one may as well be quite frank at the outset and admit that it is well nigh impossible to distinguish the Continental from the English examples, for many of the patterns would seem to have been made indiscriminately.

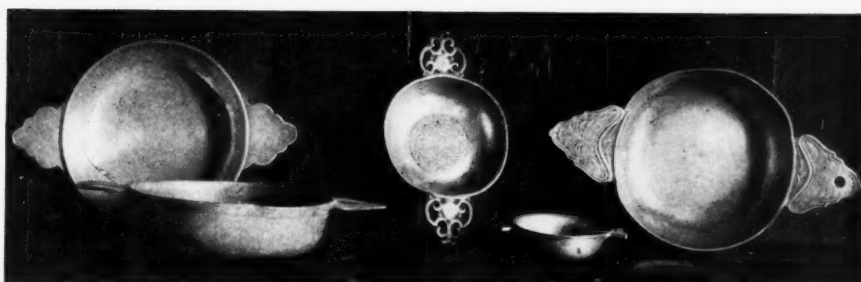


Fig. 187—CONTINENTAL PORRINGERS

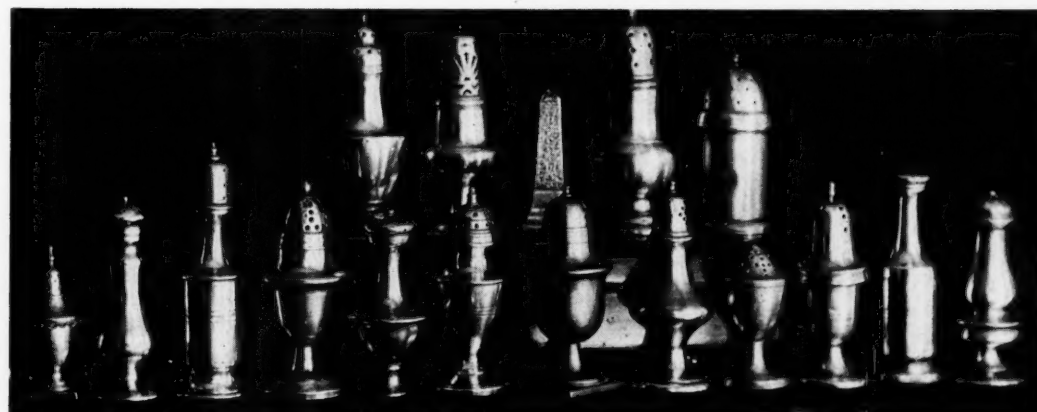
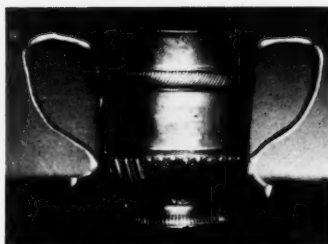


Fig. 188—PEPPER CASTORS

A very rare two-handled cup of the William and Mary period is shewn in Figure 189 and a similar piece, but with cover and of slightly later date—*tempus* Queen Anne—is given in Figure 190. Both are in the de Navarro collection, whilst another similar example is in the fine collection of Alfred B. Yeates, Esq., F.S.A., F.R.I.B.A., of London.

In Figure 191 is illustrated a late seventeenth or early eighteenth century English water carafe of no very particular charm; and in Figure 192, a pair of chimney



Figs. 189, 190—TWO-HANDLED CUPS

The first is of the William and Mary period; the second, Queen Anne.

ornaments, a sight familiar to many of us in our childhood days on the kitchen mantelpieces of our grandparents. The latter are from the Dr. Young collection.

### Still

An English pewter still, dated 1766, twenty-three and a half inches high and twelve inches in diameter, is offered in Figure 193, from the Port collection. These stills, though not of the greatest decorative value, are, nevertheless, very rare and extremely interesting, not more than six or seven of them being known to me. One, with two conical condensers, it has recently been my pleasure to introduce to the Wellcome Historical and Medical Museum, London—which now possesses three—very realistically reset in a carefully reconstructed representation

of an old alchemist's laboratory.

The making of these stills and their complementary "worms" must have provided a considerable volume of work for the early pewterers, and as evidence of this we find, in no less than twenty-two of the London pewterers' touches, that some part of a still has been adopted as one of the chief devices.



Fig. 191 — WATER CARAFE (late seventeenth or early eighteenth century)



Fig. 192 — CHIMNEY ORNAMENTS

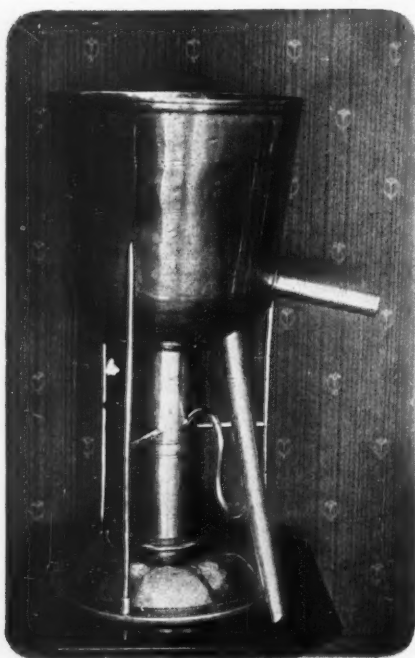


Fig. 193 — PEWTER STILL (1766)

#### Snuff-Boxes

Figures 194, 195, 196, illustrate a good series of the dainty little snuff-boxes which were in use in the latter part of the eighteenth and early part of the nineteenth century. Most of these examples are from the Churcher collection, as are the Scottish, pewter mounted horn snuff-mulls shewn in Figure 197 and bearing the mark of one Durie, a Scotch maker celebrated for their manufacture.



Figs. 194, 195, 199 — SNUFF BOXES

#### Measures and

##### Coasters

Figure 198, also Scotch, shows an unusual use for pewter, in the form of a two-handled *standard* measure. Very heavily made, apparently never having been turned or finished on the outer side, so as to leave every ounce of strength in the body to enable it to withstand hard usage, this fine piece, of the time of Queen Anne, bears, on a medallion soldered to the body, the

Arms of the Borough of Stirling—a lamb upon a rock. Of gallon capacity, this measure, with four others of the same type, was formerly used by the Borough of Stirling as the standard by which other vessels were tested. It is now in the collection of Mrs. Carvick Webster.





Fig. 197—SCOTCH SNUFF MULLS  
Horn mounted.

An English coaster or wine-slide (*c.* 1800) is illustrated in Figure 199. This piece, as is usual in these coasters, has a turned hardwood bottom.



Fig. 198—SCOTCH STANDARD MEASURE

Figure 200 is included to show the affinity between the English pewter baluster measure and the old leather "Black-Jack." The great similarity in shape and general feeling will at once be apparent. Both these fine pieces are in the Walter Churcher collection.

#### Miscellaneous Items

Turning to a few European types, Figure 201 illustrates a wine bottle, probably Swiss; and Figure 202 a beaker from the Yeates collection, and of Low Country origin.

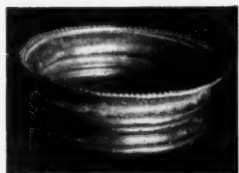


Fig. 199—ENGLISH  
COASTER

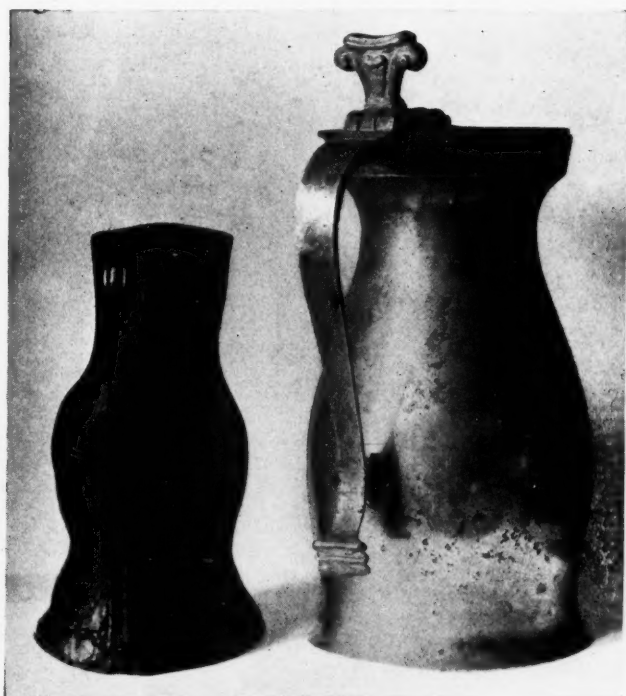


Fig. 200—BLACK JACK AND BALUSTER MEASURE  
The former of leather, the latter of pewter.

These Continental beakers are by no means uncommon, but I do not think more than half a dozen, even if so many, English ones of undoubted authenticity, are known to exist. Some are in use as chalices in Scotch country churches, but they mostly savour of Continental origin.

The wall-lavabo shewn in Figure 203 is but one of many forms of this vessel. As illustrated, it is incomplete, for the underbasin is missing. These underbasins were either fixed to the wall below, on brackets, or rested upon a stand; but they were always present in some form to catch the superfluous water from the container above.

Six delightful little cups, some three and a half inches in height, appear in Figure 204, from the Walter Churcher collection. The odd one in the centre was purchased in Algiers, but they are all of European manufacture and make a fine little set of liqueur cups.

#### Guild Flagons

Two fine German guild flagons are illustrated in Figures 205 and 206 and represent well this type of vessel, the former being in the Yeates and the latter in the G. E. Davis collection. The shield on the lids of these vessels was used to display the arms of the guild or



Fig. 201—WINE BOTTLE  
Probably Swiss.



Fig. 202—LOW-COUNTRY  
BEAKER



Fig. 203—WALL LAVABO  
The underbasin is missing.

of the donor, or the members' names, which also were frequently inscribed around the body of flagon, as in those illustrated. Another German flagon of very pleasing form, from the Yeates collection, appears in Figure 207.

The standing cups illustrated in Figures 208 and 209, which are in the collections of Charles G. J. Port and Ernest Hunter, respectively, were used on the continent of Europe both for presentation purposes and guild use.

The former, which is German, and twenty-three inches in height, was presented "to the Town Piper, Johannes Weiling, in recognition of his skill in music, 1729" and bears several German coats of arms. The latter, dated 1760, is an example of a Flemish guild flagon, the names of members being engraved both on the body and on the pendant



Figs. 210, 211, 212, 213, 214, 215—PEWTER COINS



Fig. 204—CONTINENTAL LIQUEUR CUPS

medallions. This cup formerly belonged to the Guild of St. George, Ostend.

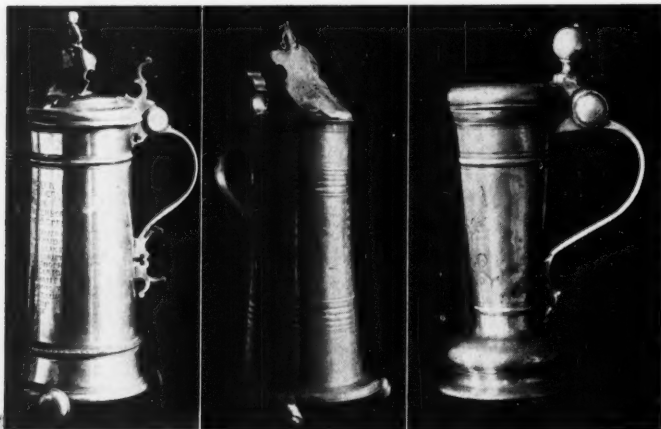
#### Pewter Coins

My story, for the present at any rate, is nearly told and I have but to illustrate a few examples of the "Root of all evil," but seemingly one of the most necessary things in the world . . . money!

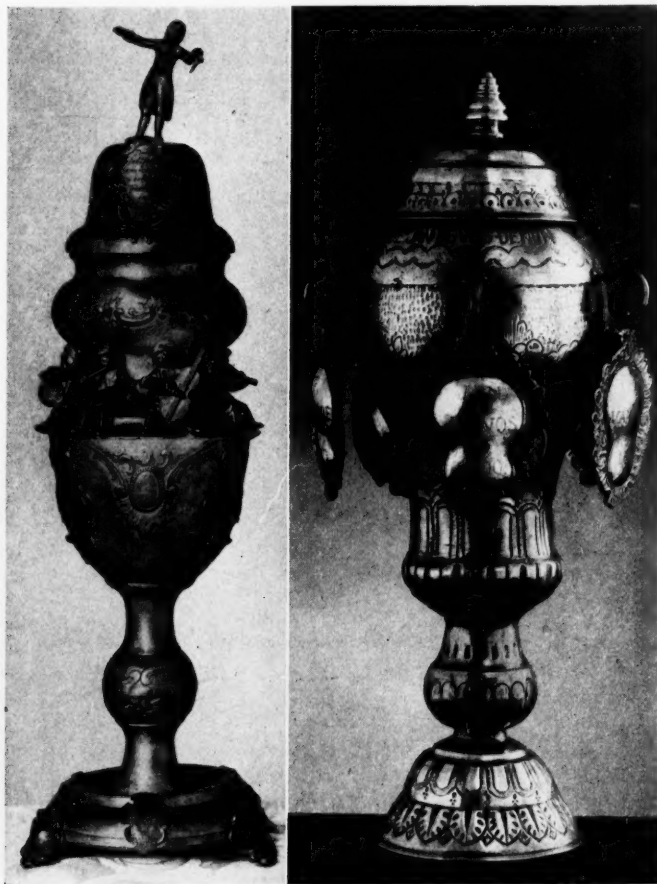
To many it will come as a surprise to know that coins were ever struck in pewter, but that such was the case is

evidenced by those illustrated in Figures 211, 212, 213, 214, 215, which show, in the order named, a Charles II farthing, obverse; a James II farthing, obverse and reverse; a James II Irish farthing, obverse and reverse, and a William and Mary farthing, obverse.

When one recalls to mind the innumerable household utensils that were made in pewter, one begins to realize what an enormous industry was that of the pewterer, and what a vast field of interest it offers to the pewter collector.



Figs. 205, 206, 207—GERMAN FLAGONS  
The first two are guild flagons.



Figs. 208, 209—STANDING CUPS  
The first is German (1729), the latter Flemish (1760).

## Adventures in Matched Treasure

By MRS. HARROLD E. GILLINGHAM

**I**N all my happy collecting journeys, I think that I have found the dearest delights in some almost incredibly astounding feats accomplished when, bound for no special place and seeking no special thing, I have suddenly encountered "Matched Treasure".

My husband, who laughs over my curious matching experiences, even though he marvels at them, remarks that, when I start out to find an old lamp, I first get the wick, then the chimney and globe, and lastly the lamp, and that—most surprising to observe—all these assembled parts fit. He is not very wrong in so far as one satisfactory assembling goes.

First in Newport, Rhode Island, some few years ago, I found a most beautifully cut, old hanging lamp (Fig. 1). At least it was meant to hang; but the chains had long since disappeared; so, too, had the collar at the top and the little ornament at the bottom of the lamp, which, in olden days, held either a small fluid lamp or a candle. Of course, too, the glass smoke shade that should have accompanied the outfit was missing. So I started out with my lamp alone. It was too great a bargain to be left behind—and think of a bargain in *Newport!*

In the West during the same year, an antique-loving friend presented me with some inches of the proper sort of pressed brass collar which she had bought and kept for years, hoping to find the lamp for it. At home I found that I had just enough inches of brass to complete the collar, *and the pattern and width were the same!* An electro-plating factory soon welded these together for me.

I found my necessary chain from bits of a very long chain which I had not re-

quired when hanging another lamp in our low-ceilinged home. And, lastly, a sympathetic friend, most interested in this grand assembling of parts, presented me with a smoke shade which she had long kept carefully stowed away. (If ever you try to buy one of these, you will find the type scarcer than the dodo.)

The candle holder bottom alone remained to be found; but that "not impossible she" turned up in a Boston "shabby shop" only a few months later, and proved a perfect fit. Now the entirely complete and beautiful lamp hangs above me as I write—and I feel almost timorous regarding the dangers of un-hanging it to have its picture taken (Fig. 1).

Now, I want to call attention to the illustration of the teapot, cream jug and sugar basin in Figure 2; for, regarding these three pieces also, is a tale to be told. One day I was wandering through one of our large department stores, where, in an all too small space devoted to my beloved antiques, I occasionally picked up a real treasure for a modest sum. (Remember this was years ago.) On this particular day my glance was captured by the delicate fluting and the blue and gold tracery of this well-shaped teapot. There was no mark beneath, yet I at once said to myself, "Worcester"! (though occasional china lovers have hinted it *may* be Spode).

Once possessed of my charming purchase, I began questioning the salesman—I knew he was the head of the department, who also "would ahunting go" for his ancient pieces. He told me, very obligingly, that this specimen had been bought from an old woman in a small country

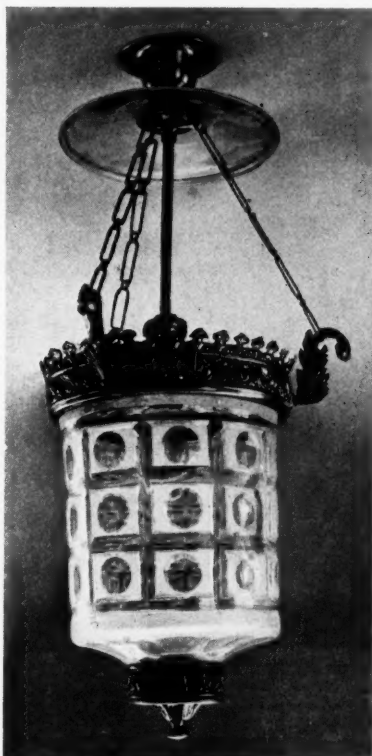


Fig. 1—HANGING CANDLE LAMP  
The globe was picked up in Newport, the collar was assembled from fragments, the chain was a left over. The smoke shade came as a gift from a sympathetic friend. The base was found in Boston.



Fig. 2—TEAPOT, CREAMER AND SUGAR BOWL

Probably Worcester ware. Sold separately, these pieces were reunited by the author's gift for discovery.





Fig. 3—STAFFORDSHIRE BOWL AND PITCHER (c. 1825)

Lafayette at Franklin's Tomb, by Wood. The bowl was purchased in Pottstown. Long after a pitcher to match was found in Boston. Matching of this kind requires a keen eye, retentive memory and a boundless patience in searching the antique shops.

village in Montgomery County, Pennsylvania. She had owned the cream jug and sugar basin to match, yet obstinately, and for no reason, refused to part with them. Naturally my informant did not divulge the name, though he remarked that it would be of no use to go back; since, under no circumstances, would the old woman part with her two remaining treasures.

Disconsolately I meandered thence into a neighborhood largely filled with antique and second hand stores. In the windows which I examined as I passed, nothing seemed to have a "come hither" look. I think my really fine teapot had spoiled "the meaner beauties . . . that poorly satisfy one's eyes." My mood was most critical. Suddenly I stopped transfixed! Would you believe it, there sat comfortably together, little brother and sister to my teapot—the missing creamer and sugar bowl! I put on my most indifferent air, sauntered into the shop and, after many a futile picking up and pricing of undesirable objects, I enquired the price of my teapot's family. The owner of the shop replied that he had, just that very day, secured them in a little village, from an old woman who bitterly bewailed the fact that she had parted with the teapot that matched them. But having sold the major piece, she had begun to think it foolish to keep the other two; so he could have them. "If you only buy these, you might some day come across the teapot yourself," he optimistically urged. Had I told him that the very teapot lay wrapped in the bulky

package carefully held by me at the moment, his surprise would, indeed, have been great. But silence is often golden.

I preserved my peace and paid my pence. Still I am quite sure my countenance "registered" much joy.

What happiness it was in old Salem Town, and in the Witch House besides, to come upon a very ancient glass bottle, "deeply, darkly, beautifully blue" (Fig. 4) in perfect condition, *but*, the stopper gone, and a homely, heavy, white china one in its place. A drawback, to be sure; yet the bottle became mine at a reasonable price because the owner frankly admitted that the stopper did *not* belong, the proper one having long since vanished. And what unmitigated joy to find, an entire year later, in a quaint little antique shop in New Jersey, the stopper; perfect fit, same blue, and same thumb cutting, born with my Salem bottle! And *this* stopper was wobbling about in a heavy white china bottle. It was easily purchased, as the dealer observed that any other stopper would do; and so it would. My precious find was tenderly placed in my bag. I had no doubts as to its fitting *my* bottle. And of course my faith was rewarded. Pure luck you say; but one must have "the hearing ear and the seeing eye," and also be ready to take a sporting chance.

Another delightful assembling was that of a good Terry clock (Fig. 5), which was bought for a reasonable sum, because, in days gone by, the original glass door, framed in mahogany and with its pretty painted picture, had been destroyed. A

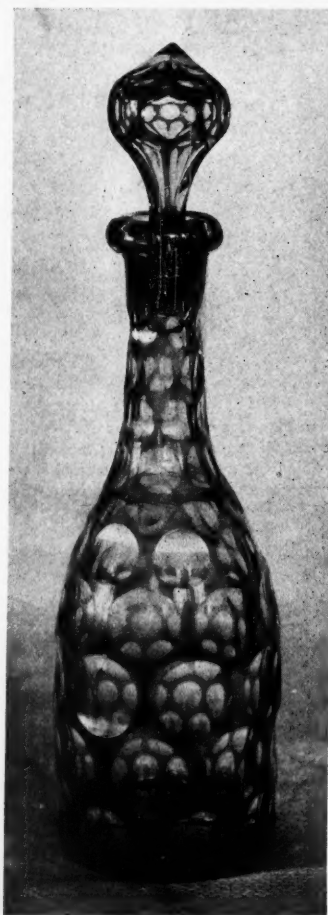


Fig. 4—BLUE GLASS BOTTLE AND STOPPER

The bottle came from Salem; the stopper was discovered in New Jersey.

clumsily fashioned pine stained door, with a plain glass and an abominable chromo pasted on the bottom had been substituted. It was an eyesore, but I had faith in my star. And so it came to pass, during the same winter, that, prowling about an old and very dusty attic, I picked up a mahogany door-frame for my clock, with a most fetching little painting on the glass. It represented an old, white pillared house, very like Mount Vernon, only the other buildings near and a pool directly in front indicate that it was not intended to represent the home of the great Washington. It has, further, a lovely, mellowed gilt, oval border, with delicate black tracery, and just above the pool is another oval of clear glass (gilt bordered also) through which the pendulum shows as it ticks cheerfully back and forth. This door was almost given me; and how carefully I wrapped it and carried it home!

Of course I knew that it would be an exact fit, and it was. A few minutes sufficed to unhinge the make-shift and swing the new purchase into place, to which it has cheerfully held ever since. Now I watch the fleeting moments, as the pendulum sways to and fro, and ponder on the quiet satisfaction that old "Eli Terry" must feel in no longer having a monstrosity attached to his dignified frame.

Before I leave the subject of clocks, I must tell of how, years and years ago, I wandered into a "shabby shop"

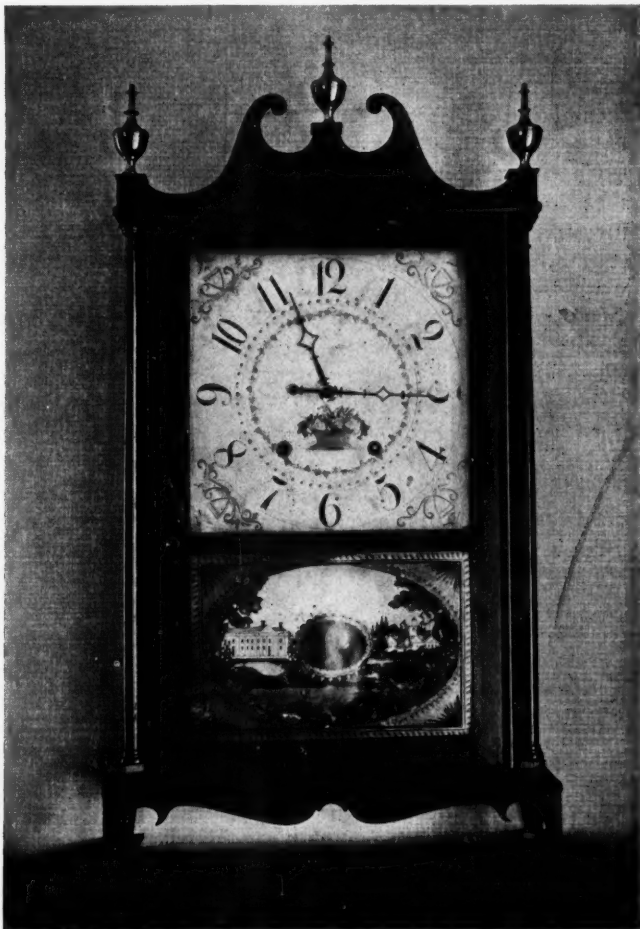


Fig. 5—TERRY SHELF CLOCK

When purchased, this clock was disfigured by a cheap pine substitute door. The present door was subsequently dug out from a dusty attic. It fitted perfectly.

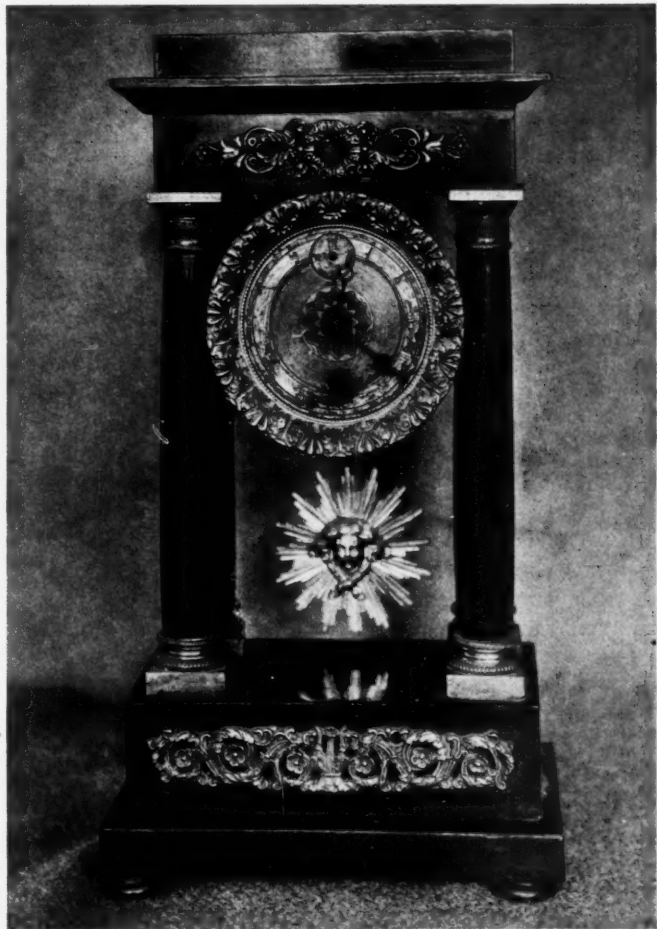


Fig. 6—FRENCH EMPIRE CLOCK (10¾ inches high)

First the pendulum was picked up because it was a charming bit of metal. Years later the clock appeared, lacking that necessary adjunct, and the two were joined.

that seemed to make a specialty of selling old brass—handles, door-knobs, knockers, and the like, which the queer old proprietor sold only by the pound. Many treasures did I acquire that day—a day when fine old brasses from walnut and mahogany heirlooms were being ruthlessly discarded in favor of glass knobs, or fancy new brass ones. Such beauties as became mine: an entire set of very early willow brasses from a highboy, and a complete desk set of oval brasses, with a dove in the centre, and the word "Peace" above. And, oh, such a gem of a warming-pan of gleaming copper and dazzling brass,—once it was cleaned.

Whatever possessed me that day to buy in that shop an elaborately fashioned pendulum for a French Empire clock—an unusually small pendulum at that—I cannot tell; probably because I had exactly twenty-five cents left in my purse, and that was the price required for this absolutely useless purchase. I laid it away in a box with other foolish "buys," and the years rolled on. Last winter, in a well-known antique neighborhood where I am apt to wander, I spied in a shop the very tiniest Empire clock ever made (Fig. 6). While I have derided Empire furniture, and hold no brief for it in any form, the early clocks of that period always have an attraction for me. We had already inherited one, and had bought two others at auction, but they were giants to this baby,—in height but ten and one-half



inches. It simply *had* to be acquired, and its price was more than reasonable because, alas, its pendulum had been lost! How gleefully and slangily I whispered to myself, "That's nothing in *my* life"; did I not possess a certain "foolish box" at home, bulging with so-called useless articles—and among them, snugly reposing all these years, was there not a certain pendulum that I *knew* was the pendulum for that very clock.

Friend Luck was again with me. I couldn't hasten home fast enough with that tiny thing tenderly held in my arms. Into the house and up to the "foolish box" I sped. Yes! there was my pendulum gazing brassily up at me. It was soon attached, the clock was wound up, and at a light touch the little pendulum swung merrily back and forth; not a hundredth part of an inch did it need adjusting. And the two have "kept company" most harmoniously ever since.

Another interesting "matching" experience was mine, when, in Pottstown, some years ago, I secured a very beautiful, dark blue Staffordshire specimen, in the shape of a large bowl, or rather basin, impressed *Wood* beneath, and of historic interest (*Fig. 3*). For, according to many china authorities, the figure of the man seated at the foot of

a curiously foliated tree is none other than the great Lafayette, who has put aside his book for the moment and is gazing solemnly at a tomb surmounted by a classic urn, beneath which is the single word "Franklin". The resting gentleman might appear to be saying, "Franklin, I am here"!

I was told that I could have the bowl for a small sum,— "though it really is very valuable," the dealer hastened to assure me, but the pitcher had been completely demolished. Having faith in my star, I purchased the bowl and brought it home, to find only a few months later, in Boston, the pitcher that exactly matched it in color and in historic subject. "A great bargain", the owner gravely assured me, "because the basin had been broken". Otherwise only a large sum could have taken it from him. Isn't the game of "matching up" fun?

These are but a few of the "missing links" which I have brought together. I'd love to tell you all the extraordinary good fortunes which I have enjoyed in that respect. But, probably, readers of this magazine have had just the same lucky finds, and would consider that I was boasting; or, worse still, if they had *not* been as successful, would put me down as dallying with the truth.

## Protecting Furniture Against Climatic Change

By EMMETT HAY NAYLOR

**I**F you have a house in the country, which is closed from late fall until spring, and if in that house you have antiques, you doubtless have been concerned as to how they would survive the winter. None could possess a rural dwelling more exposed than mine, situated as it is, high up on the side of a Berkshire hill. A few winters since, I snowshoed up to the roof and sat down on the chimney, a fact which evidences the magnitude of the drifts—and of the subsequent spring thaws. From April until June a brook runs through the basement, in a channel made for it.

The house is well built, but it is closed in winter and, during that period, a damp, sepulchral chill pervades all its rooms. I cite these facts merely to indicate that, among owners of country houses—other than those located by the sea—none has had anything on me when it comes to contending with dampness.

One year, during my early days of collecting, I tenderly swathed a few antiques in old blankets and, as a result, nearly ruined them. The coverings drew and held a generous portion of all the dampness in the house. I thus learned that, with furniture as with flowers, one may kill with too much kindness,—especially of the smothering kind.

A few years ago, however, I was informed by our gardener that the way to keep dampness and rot from potatoes in a winter cellar is to place the tubers on a low wooden platform, so as to raise them from the cement floor, and then to sprinkle them with unslacked lime.

This device, I found, worked splendidly. Then it occurred to me, that, if lime would fend off the attacks of moisture upon potatoes, it might be equally successful with the moisture which threatens antique furniture. So I secured a heavy sack of unslacked lime, which I distributed in large

dishes placed about my rooms, under or beside my desks, chest-on-chests, highboys, and the like.

By spring the lime had slacked. I had so overfilled my dishes that their contents had spilled over, though without injury to the floors. For it was not, as might be imagined, wet lime, but a powder, apparently still dry. Yet it had done the trick. And it was still useful for sprinkling on the lawn.

My furniture had weathered the winter in perfect condition. In the fall each piece had been moved out from the wall so that the air could circulate around it. As a result, the drawers, and even the blankets in them, were not even damp. Feeling that the experiment has proved itself a success, I pass on this report to others who have houses which are likely to be closed and damp during the winter, and which yet harbor furniture too valuable to be left uncared for.

I am inclined to believe, however, that more persons are disturbed about maintaining the inviolability of their antique furniture in the dessicated air of their regularly occupied steam-heated winter homes, than in the mouldering atmosphere of the dwellings which remain in a state of untenanted hibernation.

Early American furniture, having, perhaps, been gradually enured to dry heat, appears to withstand the furnace blast more stoutly than does that which comes from England or the Continent. Specimens of the latter sometimes literally drop to pieces when subjected to an American environment. The best prevention of such disaster is water, and yet more water, kept in bowls and dishes as near as possible to the pieces which need protection. The decorative value of small guardian puddles thus distributed is open to question. But I know of no other device which can equal them for effectiveness.



## Antiques Abroad

### *Recurring Cycles of Antiques*

By ARTHUR HAYDEN

LONDON: The older collectors, as they pass away, leave their possessions to their heirs who return them once more to the auction rooms. The auctioneers tell me that they give an average of twenty-five years for ownership, and then back come the objects which the firm has sold before, to be sold again. Thereupon comes the comparison of prices,—always a beautiful realization. All this refers to hall-marked pieces, pieces that connoisseurs know are in such-and-such a collection. Collecting is a world where the supply is not equal to the demand; and it never can be equal to the demand, because there is not enough old "stuff" to go around, to use a trade colloquialism. The hiatus is filled with "duds," another trade colloquialism, and with really new entrants, fine pieces unsuspected until discovered in out of the way places. It is here that we all have that indefinable longing to make the discovery of the unknown.

In rummaging among old firms' dusty and forgotten shelves, there may possibly be a discovery. I offer a fine punch bowl, which was covered with grime and forgotten (by the courtesy of Messrs. Mortlock, Oxford St., London), snatched in spite of their protest from contents of cases rarely seen by the public. Banastre Tarleton, the son of a Liverpool merchant, was not only a prominent military man, but his portrait is prominent on various pieces of china. When he is on the china shelf he is "Colonel Tarleton." There is a black transfer printing with his portrait at the Liverpool Museum. He was in the Dragoon Guards and was the most dashing cavalry leader of his day. He fought in the American War and was made major general and took General Lee prisoner. He was defeated by the American troops under Morgan at Cowpens. Sir Joshua Reynolds painted his portrait, as did Gainsborough and, likewise, Cosway the miniaturist. The illustration here given is after Sir Joshua's portrait, and is the one usually reproduced by potters. Tarleton became afterward Sir Banastre Tarleton

and was member of Parliament for Liverpool for twenty years from 1790.

*Dancing a hundred years ago.* Litterateurs will remember Thackeray's novel *Dennis Duval*, and will recall Madame Duval. I reproduce a print depicting that lady "Dancing a Minuet at the Hampstead Assembly" published in 1822. There is apparently much show of top hats and the caricature of the costumes and the grotesque attitudes of the dancers has a flavour of Gill-ray. These old prints offer a bridge between the exuberant extravagances

of yesterday and those of today. It is the mission of collectors to link up the past and carry on the story. There are still thousands of fine costume subjects lying in the smaller print shops in London. For these London is a better hunting ground than the provinces. In the search for rare subjects and for a series, big prices must be paid, but among ordinary prints illustrating bygone customs and types of grotesque costume, there is much treasure here which the American collector, if he comes armed with knowledge, can carry off for an expenditure of a few shillings.



STAFFORDSHIRE PUNCH BOWL (eighteenth century)  
Colonel Tarleton, British officer and member of Parliament.  
Portrait printed by transfer process with enamel colors added.



STAFFORDSHIRE PUNCH BOWL (exterior of previous example)  
Transfer design in black depicting a shepherdess and her swain, much after the manner made popular in France by Watteau, Lancret and their successors.



A CARICATURE OF 1822

Madame Duval dancing a minuet at the Hampstead Assembly. From an illustration by W. Heath for Thackeray's *Dennis Duval*. To appreciate such broad caricature as this requires a mature point of view, one which can follow the artist's penetration below the formal surface of much social bowing and scraping, and perceive with him its essential ridiculousness. Time will come when such social satire of today as appears in the drawings of various contributors to *Vanity Fair* will be as eagerly sought as these depicting the life of a century ago.

*Artistic Trifles.* It was Thomas Whieldon of Staffordshire, who, with young Josiah Wedgwood as his partner, made what he termed "toy images" and tramped the country disposing of them. These were little figures of rustic subjects, milkmaids, ploughmen, hedges, and tiny animals with splashed, veined, or tortoiseshell glazes. They are much sought after now by collectors as they show a quaint conceit and are a record, in their way, of contemporary character. Bow and Chelsea—particularly the latter—had made a multitude of expensive trifles, such as china heads for canes, as well as snuff boxes innumerable. Just now there is a growing taste for miniature objects. There are, today, studios at Chelsea where women potters are turning out some exquisite figurines of costume subjects in colour.

Then there is the Copenhagen menagerie of tiny little animals and birds with delicate underglaze decoration in colour. The Japanese, too, have been especially clever in turning out myriads of little carvings such as *netsuke*, or buttons with grotesque subjects. In glass there are tiny Venetian goblets of rich blue, only a few inches high. The metal-worker has joined in. Sometimes we find in solid silver a miniature of a Queen Anne teapot, and I once saw a replica in silver of a rich and elaborately carved Chippendale chair.

*Spanish Fine Art.* Curiously enough just now a considerable number of old Spanish family pictures and old Spanish tiles of the Moorish period are appearing in the shops of the fashionable resorts of the Riviera along the French border of the Mediterranean. Things are unsettled in Spain. But the disposal of heirlooms is unusual. It may

be a portent. Recently a wretched copy of a Murillo changed hands, according to my personal knowledge, for some five hundred pounds. It was not worth five pounds. But, on the other hand, some exquisite Moorish tiles, hardly less perfect than Persian, brought ten pounds in a deal, when they might readily have brought far more. It is sad to think the treasures of Spain are coming under the survey of German exploiters, but the markets suggest this.

*Rhodian ware and excavations.* Greece has been combed very fine by collectors, for a century, since Lord Byron's mission as an adventurous patriot divorced from his own land and chagrined at his ostracism. But nowadays Rhodian ware is being much collected, the old ware of the island of Rhodes, primitive, but exceptionally suggestive.

And there is yet another field. I was conversing lately with an official who let out the secret that excavations are proceeding in Cyprus, which promises to reveal an art equal to that of Rhodes. But the New World has offered possibilities of old civilizations. Aztec remains and pre-Aztec remains have been disinterred. Great sculptured human monuments lie in the obscure Solomon Islands of the Pacific, far from trade routes; a scientific expedition has been recently investigating these.

Excavation is a live factor in modern research. Man's secrets lie buried in the earth, oftentimes. At no distant date a revaluation must take place as to the relative antiquity of various civilizations. New standards must be affixed and new theories advanced. Assyria and Babylon offer even greater possibilities to the excavator than do Greece or Rome.



## Books—Old and Rare

### *Collecting Books for Their Bindings*

By GEORGE H. SARGENT

TO those who can afford it, the collecting of bindings is one of the finest indoor sports, but it is a game which requires a deep purse. Still, on occasion, opportunity offers to secure a representative example and to remain solvent. Collecting on such a basis is slow, but it is satisfying, and even a few specimens of the work of the great binders of the past are better worth having than a host of mediocrities.

Of course if one has the means a Grolier binding will constitute the cornerstone of such a collection. Jean Grolier, Vicomte d'Aguisy, born at Lyons in 1479, was a princely scholar who, at the age of 31, became treasurer-general of the Duchy of Milan. In 1545

he became treasurer-general of France and continued in that position until his death twenty years later. A friend and patron of scholars, he had his books inscribed "Io Grolierii et Amicorum,"—Jean Grolier and friends—; and there is evidence that the motto suggesting the generous use of his books was not merely perfunctory, but that his scholarly friends made use of his fine library.

There are people who imagine that Grolier was a bookbinder: so, too, there may be those who think that Rex Beach is a summer resort. Grolier had books in various bindings and the motto he used was not copyrighted, for other scholars used "et Amicorum" on their books. But the bindings made for him were

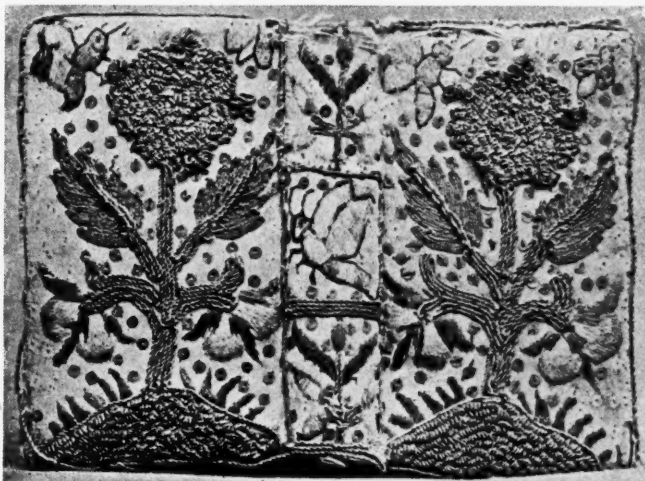


Fig. 1—EMBROIDERED BINDING (seventeenth century)  
Oak boards have been covered with silk and embroidered in silver, gold and colors.

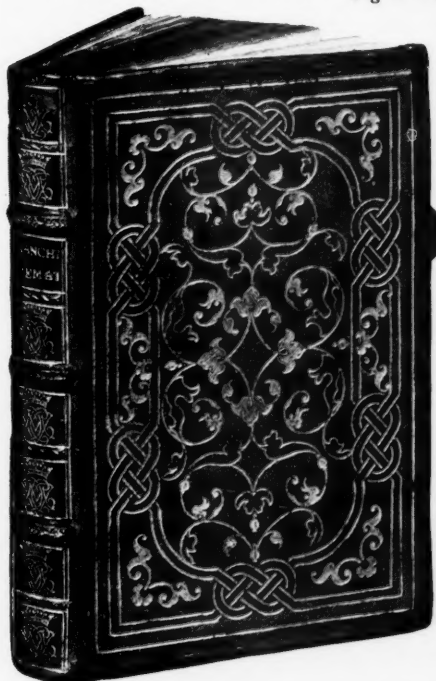


Fig. 2—A GROLIER BINDING (sixteenth century)

A copy of Franchini's *Poems*, printed by Aldus in 1554. The monogram on the back is said to be that of the Marquis de Menars, who had that device placed on the volume when it came into his possession. The strap work design of the binding is characteristic of Grolier bindings. Here its severity is relieved by delicate scrolls and sprays.



Fig. 3—A CLOVIS EVE BINDING (seventeenth century)

An elaborate, lace-like pattern, in which leaf and flower forms predominate. While elaborate, the design is at no point heavy, and ample space allowance is made for ensuring a sparkling brilliance of gold tracery on richly toned leather.



Fig. 4—ONCE BELONGING TO MARIE ANTOINETTE (eighteenth century)

The Queen's copy of *Les Baisers*. Presumably the most costly book in the world. Green morocco with the Queen's arms in gold and gold tooled borders. Less exuberant than the work of the previous century and expressive at once of richness and reticence.



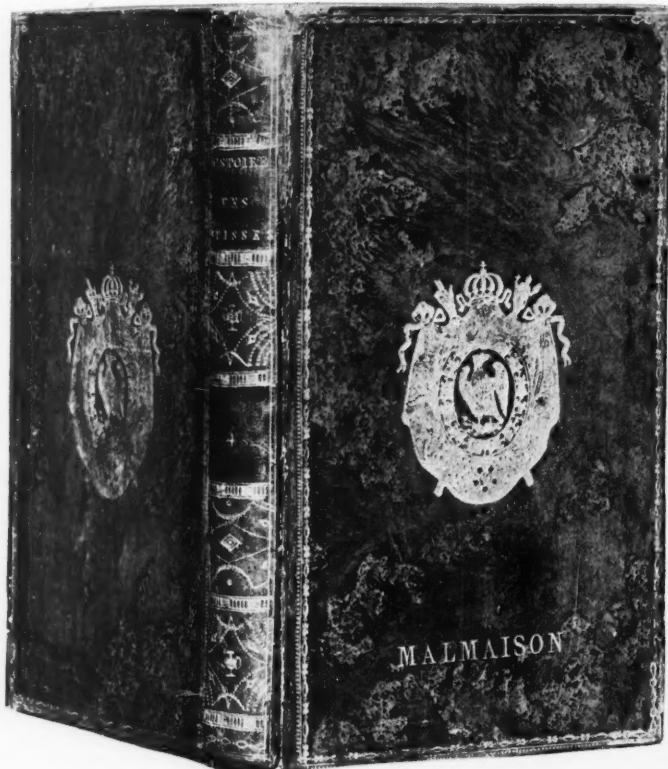


Fig. 5—A NAPOLEONIC BINDING (1803)

Bound in tree calf and very simply decorated. The delicacy and reserve of the decoration is more suggestive of the *Directoire* period than of the more heavy-handed Empire.

distinctive. Many books he bought already bound, and these are sometimes found with his name and legend written in them.

The books specially bound for Grolier have a distinctive character, and it is generally believed they were executed by the successors of Aldus Manutius. Geometrical patterns were formed by a series of solid tools, but later these were altered to give to the Italian workmanship a French delicacy. Grolier was the first private collector known to have had gilt bindings executed for himself, and it is believed he kept a binder in his own palace, whose productions were governed by the fine taste of the treasurer-general. Now a close examination of any Grolier binding will show that despite its geometrical pattern, which looks as if it might have been laid out with a rule and compass, it is not mathematically perfect. The differences between portions of the pattern which appear the same are so small that the eye, on first seeing the design, cannot detect them. Yet they are there, and it is because they are there that the geometrical pattern has a charm beyond anything that could be made with mathematical instruments.

It would not be worth while here to go through the list of great binders who followed the ideas of Grolier or developed new ideas in binding in France and Italy from Grolier's time to the present day. The name of Eve, however, must be remembered among binders. Nicholas Eve held the distinguished office of binder to the King, Henry III of France, who succeeded his brother in 1574. Clovis Eve, who was a son or a nephew of Nicholas, was binder-in-ordinary to the King in 1628, as we know from royal

accounts; but there is no authenticated binding by him, although plenty have been attributed to him and several books executed for Margaret of Valois, queen of Henry IV, are called Clovis Eve bindings.

The tools used for these bindings have a distinctive character, and some of the bindings are elaborately gilt, with an almost overloaded richness and magnificence. They are not, however, as pleasing as the simpler types of decoration which began in France with Le Gascon and which were followed by many others.

Bindings executed for illustrious persons are always interesting, and in many cases very beautiful. So many were made for royalties, however, that they are today not particularly rare or excessively high in price. Many of them appear in auction sales every season, and the price depends on so many circumstances that there are no standards of value. The particular work bound, the kind of material used, the fame of the binder, the rarity of

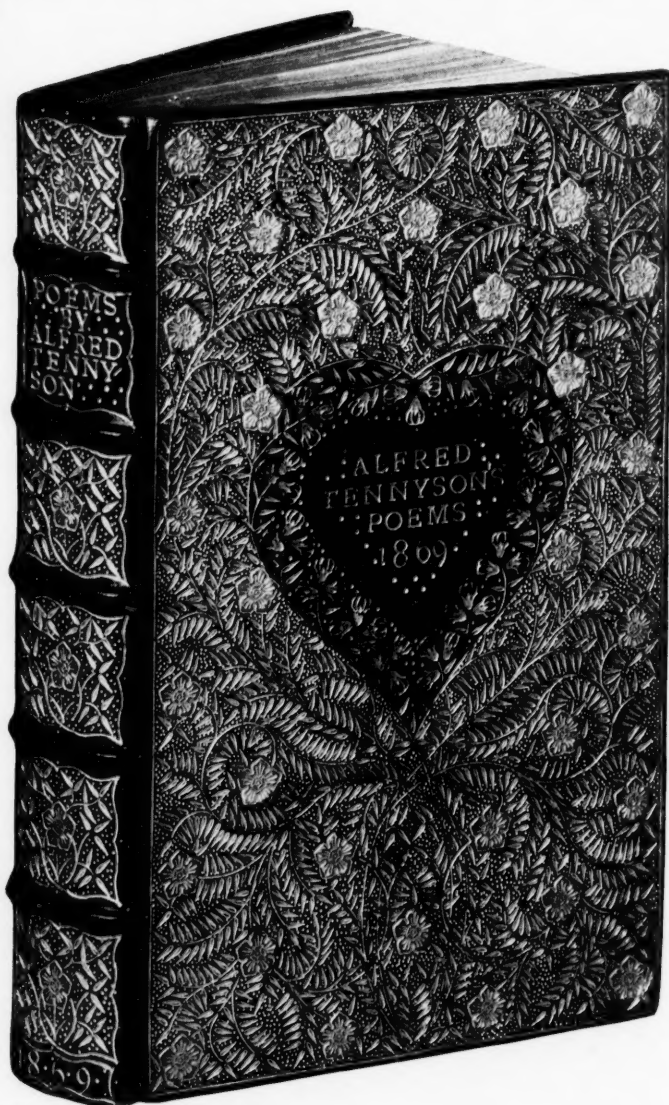


Fig. 6—A MODERN BINDING

The William Morris influence is apparent here, for the date is that of the poems, not of the binding, which is comparatively recent. It is worth while to compare this elaborate design with that by Clovis Eve (Fig. 3), and to observe how much more successfully the early binder controlled his imagination.

volumes from a particular library, are all factors which enter into the determining of the price.

The J. Pierpont Morgan Memorial Library contains an astonishing number of books bound for kings, queens and the baronets and courtiers of royalty. Books bound with the arms of Marie Antoinette are among the most sought of these royal bindings, and while these are distinguished by the arms of the queen in the center of the covers, the materials, colors and tooling of the other parts of the volumes bound for the unfortunate victim of the Terror are as various as the books, for not all were executed by the royal binder.

Napoleon's books, of course, have a great historic interest, and a single volume from Napoleon's library gives distinction to any private collection. The arms of Napoleon and the name *Malmaison* on the sides in gilt are the principal decorations. The materials used are generally of the best, but the tooling and lettering are inferior to the work of the earlier French binders. Nevertheless, an authenticated Napoleonic binding is a highly desirable possession, whatever its quality.

Needlework bindings, embroidered in silk or gold thread, have always been much sought, and catalogue descriptions of embroidered bindings usually contain some such phrase

as "probably by the nuns of Little Gidding." Now the nuns of Little Gidding, in Huntingdonshire, England, did make embroidered bindings. Nicholas Ferrar and his family formed themselves into a kind of religious community there, where they executed a *Harmony of the Four Gospels*, dated 1635, which is now in the British Museum; but the book was bound in black morocco and probably had a loose covering of crimson velvet, now lost. That the "Nuns of Little Gidding" ever made half the embroidered bindings attributed to them is doubtful. However, a good needlework binding is worth having, as a specimen of the decoration of book covers once in use.

Modern bookbindings are as various as the tastes of men. Those who prefer richly jewelled bindings to plain hand-tooled leathers can be readily accommodated, provided they are willing to pay the price. But, generally speaking, it is cheaper to buy bindings of a reliable bookseller or in the auction room than to have them made. Bindings by the old masters come into the auction room every season, and—provided one knows what he is buying—they can be bought there as advantageously as anywhere else. But bookbinding is an art which calls for knowledge, and "attributed" bindings should be examined as carefully as attributed paintings.

## Current Books

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.*

**TIME AND TIMEKEEPERS.** By Willis O. Milham. New York: The Macmillan Company. 609 pages, 339 illustrations, 6 x 9 inches. Price \$6.00.

**H**AVE you ever, upon coming face to face with the files in a large library, become suddenly overwhelmed by the consciousness of how much there is to learn in this world; and, providing you could find the time, how many books you really should read? If you have, you will experience the same sensation when you pick up Professor Milham's book on *Time and Timekeepers*. You will realize how much there is to know about clocks and watches. But, best of all, you will find that all you require to satisfy that desire for knowledge lies within this one book, and you need not give up the question as too complex for you.

Professor Milham's book covers the entire subject from every viewpoint in a thorough and scholarly manner. He writes for the student of astronomy, with which science time is so closely associated; he writes for the clock and watchmaker interested in the manufacture and repair of timepieces, and for the collector or dealer in antiques who seeks comprehensive knowledge of the invention and development of timekeepers. We feel sure that this book will stand as a reference classic for many years, so complete so detailed, and so painstakingly accurate is it.

While many readers may prefer to pass over the technical side of this book on timekeepers, no one should neglect to read those chapters which cover the history of mechanical devices for the telling of time. The story of those earlier contrivances of sand glasses and water clepsydras is fascinating, so intricate did these devices become before more accurate timekeepers were invented. The mechanical accessories to early clocks will interest the antiquarian who finds delight in quaint and old-time things.

The clock of today is devoid of the symbolism displayed by fifteenth and sixteenth century masterpieces, some of which required eight or ten years for their building, and necessitated a keeper to look after their complicated mechanisms. Cocks that flap their wings and stretch their necks as they crow on the hour; apostles that pass in reverential procession before Christ their

master; angels that attend God Almighty; the angel Gabriel coming with his message to the kneeling Virgin; the gruesome figure of Death striking with his lifeless bones the fateful hour—all these are cited as proof of the mechanical genius employed by the early makers of clocks.

And watches! We lose interest in the modern watch, in spite of its varied forms, its minute size, or its superior accuracy, when we read of the earlier watches. Some were in the form of jeweled bugs whose lifted wings revealed the dial; some were skulls clenching the dial between closed jaws; and others were crystal crosses of intricate workmanship. Some had automatic figures working at an anvil which received their hammer strokes at every second; while other watches were in the form of animals, fruit, flowers, padlocks, and cockle shells.

There may be those who can detect flaws in Professor Milham's book. The present reviewer is not among them. A treatise so complete and so thorough is deserving of all praise. With that opinion recorded, the task of finding fault is left to others.

**ANGLO-AMERICAN HISTORICAL CHINA:** a descriptive catalogue, with prices for which the pieces were sold at the New York Auction Art Galleries in the years 1920, 1921, 1922 and 1923. By Mabel Woods Smith. Chicago: Robert O. Ballou, 1924. 119 pages, numerous illustrations. Price, \$3.50.

**T**HIS convenient handbook is precisely what its title implies. Some 263 subjects which were used in the decoration of Anglo-American china—as Barber aptly called it—from 1820 to 1850 are listed. Under each subject the size and type of whatever items have been sold during the past four years is listed with the prices which they brought. Illustrations are adequate, and reference is given to additional pictures published in other works and to the commentary of standard authorities.

Auction prices, it is observed in the preface, usually range higher than shop prices for the wares listed. Nevertheless collectors and dealers who have occasion to handle old blue and its successors in various other colors can hardly afford to be without this latest addition to the literature of the subject.



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Curly Maple Desk, 3 drawers, slope top, original handles and all of a hundred and fifty years old; Windsor Arm Chair, 9 spindles, about 1775, and in very fine condition; French Clock, 4 columns, black and gold, and in running condition; French Clock, 4 columns, silver and gold; both of these clocks are very unusual and worthy of attention; 8-inch Wedgwood Pitcher and 10-inch Lustre Pitcher; Walnut Highboys, Colonial Dropleaf Tables, Sheraton Chests of Drawers, Gateleg Table in mahogany and walnut; Sheraton Corner Cupboard, in mahogany; 4-Poster Beds in maple and mahogany; Martha Washington Sewing Stands, Pie Crust and Dish Top Tables, very old Corner Cupboards and Cradles, Colonial and Martha Washington Mirrors, Rare Candelabra and a consigned lot of Old Brass Candlesticks; sets of unusually fine Sheraton, Chippendale and Hepplewhite Chairs; Windsor Arm Chairs.

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## Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

138. S. W. M., *Arizona*, sends sketch of a design in pink transfer on a cup-plate, and asks for the meaning of the design, and for the maker of the plate.

As far as can be judged from the sketch the plate is of English manufacture, and the design is the familiar "willow pattern." This pattern is said to have been first copied by English potters in 1780 from a Chinese pattern in common use at the time. It was used widely by most of the potteries in England during the nineteenth century, and is still in use. The design is generally printed in blue, although it is found in other colors.

The story of the "willow pattern" has many versions, perhaps the commonest being as follows:

There was once a rich mandarin who lived in a large house, and who possessed one daughter, Koong-se. The mandarin, on retiring from business, brought his secretary, Chang, to his house, to put his accounts in order. Chang soon fell in love with Koong-se, but, owing to the harshness of the mandarin, it was necessary for the young pair to meet in secret, which they did with the help of Koong-se's maid. At last the mandarin learned of the interviews between the two, and in order to prevent Chang from coming to the house, he built a high wall of wood at the water's edge. He dismissed the maid, and built for his daughter a suite of apartments jutting out over the water, where she might live constantly under his eyes.

The mandarin soon betrothed Koong-se to Ta-jin, a duke of high degree, the wedding to take place "at the fortunate age of the moon when the peach tree should blossom in the spring, and the willow blossom drop to the ground." Koong-se was in despair, but one night, when the mandarin and Ta-jin were feasting, Chang came disguised to the house. Koong-se recognized him, and snatching up the box of jewels given her by Ta-jin, fled with Chang across the bridge. The mandarin recognized the lovers as they were half way across the bridge, and staggered after them, as may be seen in the pattern, the first figure being Koong-se with a distaff, the emblem of virginity, the second Chang, with the jewel box, and the third, the mandarin, with a whip.

Chang and Koong-se managed to escape, and, after harrowing adventures, due to the implacable rage of Ta-jin, settled on a small island in the river, where Chang cultivated every inch of ground, and wrote a famous book on agriculture. This led to their discovery by Ta-jin, who arrived with an army of soldiers, and mortally wounded Chang. Koong-se, in despair, rushed to her apartments, set them on fire, and perished in the flames. The gods, enraged at Ta-jin for his cruelty, cursed him with an incurable disease, but transformed Chang and Koong-se into two immortal doves, emblems of constancy.

The patterns on the "willow pattern" plate differ somewhat, but in general the main objects of house, bridge, wall, willow tree and doves are discoverable. Whether the tale of Chang and Koong-se is in reality a Chinese legend or an English invention constitutes, however, a controversial question.

139. H. L. A., *Massachusetts*, wishes to know the use of a pair of cupped hands of white glass, or similar material, in his possession. The hands, a picture of which is reproduced herewith, are 6¼ inches



long, and 4 9-16 inches wide across the thumbs. On the underside is the British patent registry mark and the words "Patented Aug. 31, 1875."



Were it not for these safeguarding indications, the specimen would doubtless pass as "Sandwich." It was probably not intended for any specific use, but would serve equally well as bon-bon dish or ash receiver according to the predilections of the owner.

140. C. E. W., *Rhode Island*, asks for information concerning R. Whiting, Winchester, clock maker.

Riley Whiting, Winchester and Winsted, Connecticut, manufactured clocks from 1808 to 1835. He made shelf clocks and "long pendulum" clocks, and employed from fifty to sixty laborers. Moore, *The Old Clock Book*.

141. W. F. W., *Illinois*, wishes approximate date and information regarding the maker of a grandfather's clock, on the dial of which is the name James Bower, Kirriemuir.

There is a John Bower, of Kirriemuir, Forfarshire, Scotland, listed as working in 1802, in Smith, *Old Scottish Clockmakers*. The similarity in names leads one to believe that this is the man concerning whom information is sought.

142. M. L. P., *Kentucky*, wishes information concerning the date of two prints of Washington in her possession. The first was printed and engraved by John McRae of New York, the second has no identifying marks.

John McRae was an engraver working in New York in the 1850's. There are five known engravings of Washington by him, all of them copied after the Gilbert Stuart portrait of Washington. Reference to Hart, *Engraved Portraits of Washington*, published by the Grolier Club in 1904, and comparison of size and detail of the print would identify it exactly.

As there are over 1500 known engravings of Washington, it would be impossible for anyone but an expert to identify the second example.

## Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

43. W. A. B. (October, 1922, *ANTIQUES*, Vol. II, p. 182). Dr. George N. Gardner of Portland, Maine, writes that he has a clock similar to this, and that he is inclined to think it represents the order of the Knights of Pythias. The numerals, 1561, should, he believes, read 56, the outer figures being merely conventional designs.

96. X. Y. Z., *Rhode Island* (January, 1924, *ANTIQUES*, Vol. V, p. 34).

Several readers have kindly answered this query concerning Clarke's Fairy Night Lamp, besides the answer given by Benj. A. Jackson in the February, 1924, number. S. O. Turner sends a photograph of the lamp in use. D. L. Fraser says that S. C. Clarke Bros. are a firm of night light makers, who still make this light, which is much used in nurseries in England. W. Moore sends photograph of the small lamp, together with its shade. This is reproduced herewith.



FAIRY NIGHT LAMP

This illustrates a type of lamp in which a candle is set into a glass cup, which in turn is placed in a saucer. Cup and saucer may then be enshrined in the colored glass bowl pictured at the extreme right. When the candle is lighted and is covered by the ventilated dome it diffuses a warm and genial glow calculated to dispel the qualms of children who dislike going to sleep in the dark.

117. B. B. H., *Pennsylvania* (March, 1924, *ANTIQUES*, Vol. V, p. 141). The request for information about the Kinnard Dreher & Co. melodeon has brought answers from several Cleveland readers. Through the courtesy of Henry Dreher, President of the Dreher Piano Co., Cleveland, the Editor is informed that the melodeon in question was manufactured about sixty years ago (1863) by Mr. Dreher's father, Baptiste, the founder of the present company.

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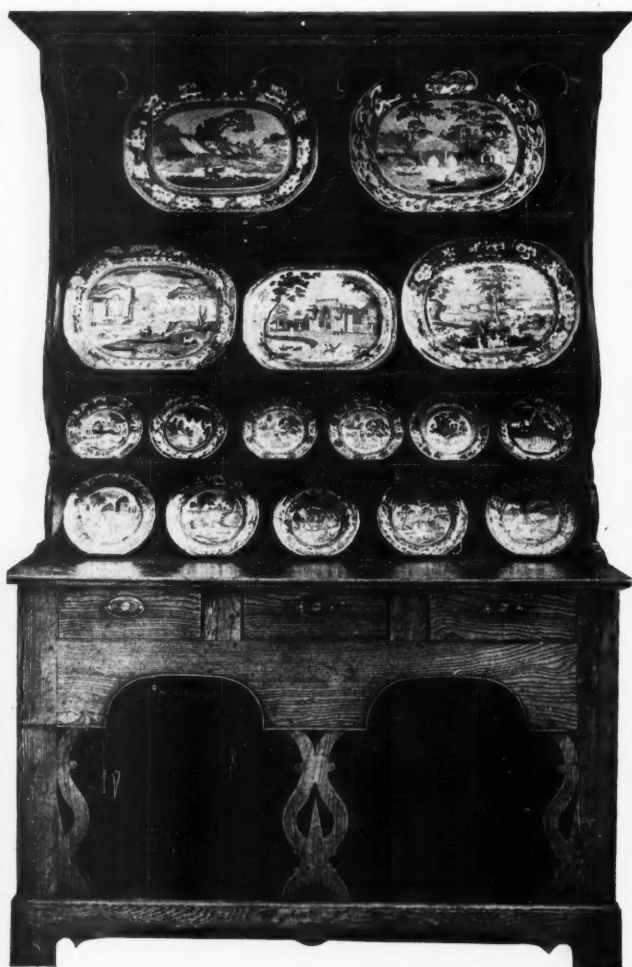
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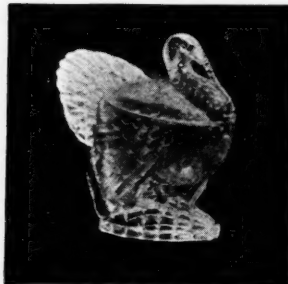
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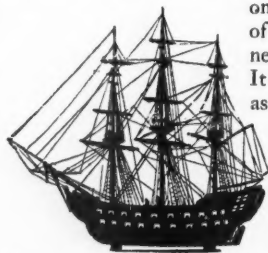
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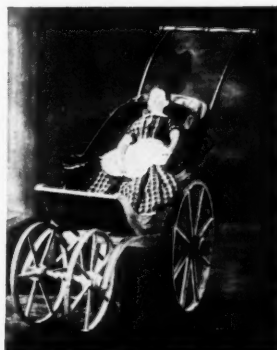
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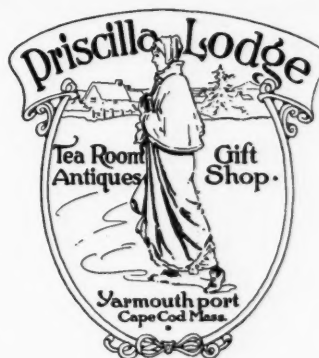
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## Antiques

*Reflecting the  
Background of New  
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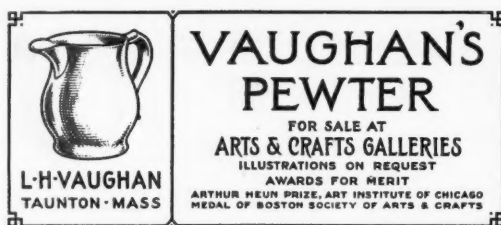
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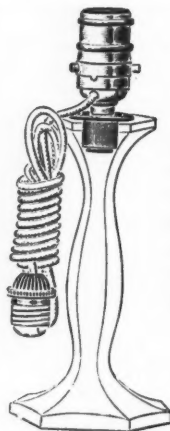
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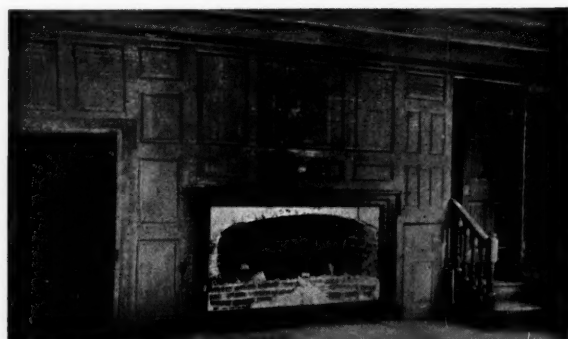
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WALNUT STRETCHER TABLE, small.  
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TWO CHIPPENDALE MIRRORS.

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These are not all: for I have much else worthy of your examining.

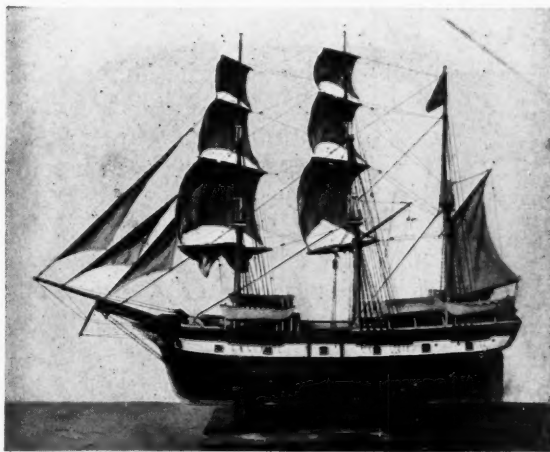


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## The Index

For Volume V of ANTIQUES is now ready  
Copies will be sent free on request.

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Subscribers wishing to have Volume V bound in blue buckram may send the six copies, January to June 1924, inclusive, direct to the Binding Department of ANTIQUES which will furnish index.

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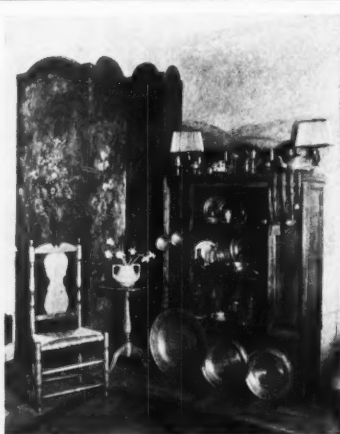
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# ANTIQUES

*From old river towns of the Ohio Valley and early settlements of the Middle West*

WE are constantly picking up many beautiful examples of the work of the early builders of this section. The arrivals at our shops this month are particularly interesting. Among the finer things which have just come in are several beautifully inlaid sideboards, two mahogany carved post beds, one corner cupboard with broken arch top, two very early spindle beds of oak and hickory, three slant top desks with bookcase tops, one walnut highboy with straight top, a wonderful mahogany carved press, a lot of fine old blue china, an Empire claw foot sofa, some glass, brass and pewter, many other fine pieces too numerous to mention.

We have also been fortunate in securing a copy of Thomas Chippendale's Third Edition. This book is not for sale but we would be pleased to figure on reproducing any of the pieces therein displayed.

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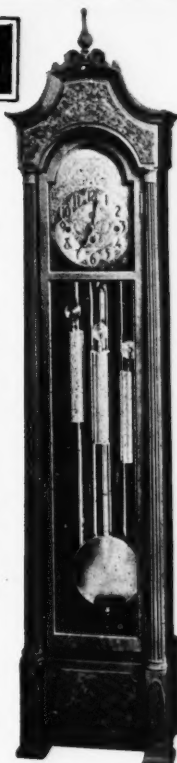
*Clock illustrated*—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

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LONG case clock (circa 1725), height 8 feet 8 inches, Amboyna wood with kettledrum base, claw and ball-feet, arched top surmounted by carved bust of George II. Silver dial engraved and signed Ts. Thomassen, Amsterdam. Purchased in Salem, Mass., where it was imported in the 18th Century. Exhibited at Museum of Fine Arts, Boston, and pictured in Britten's "Old Clocks and Watches."

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COLLECTORS and dealers have both recognized the magazine ANTIQUES as their logical meeting ground. They read it each month from cover to cover. They use the advertising pages as their guide to dealers from whom they buy.

Doesn't this tell its own story? Doesn't this suggest an opportunity to you who carry the things they are buying?

Isn't it a mistake for you to play hide-and-seek with them?

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# THE CLEARING HOUSE

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

## WANTED

**EARLY AMERICAN FURNITURE;** pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

**DAGGERS OR KNIVES;** weapons of early American home or local blacksmith make. Only genuine, original examples wanted. CASPAR WHITNEY, Irvington-on-Hudson, N. Y.

**ANTIQUE OR ORNATE WATCHES AND CLOCKS;** will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

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**OLD COINS;** large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

**STAMPS,** United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

**PAMPHLETS AND BOOKS** relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**OLD MINIATURES;** oil and pastel portraits. Give names, sitters, artists, and dates, if possible; also measurements. No. 389.

**POWDER HORNS** with maps engraved thereon or dated powder horns of Colonial times with records or verses, etc. State price and condition. No. 451.

**LIVERPOOL PITCHERS;** also pitchers relating to Pike, Perry, Hull, the battles on the Great Lakes; paintings on glass of Washington, Lafayette, etc., best prices paid. Private collector. C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

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**GLASS CUP-PLATES,** both historical and conventional wanted for collection, send description and price. ALBERT C. MARBLE, 23 Beaver Street, Worcester, Mass.

**\$2000. FOR A PIECE OF PAPER.** Send postal for booklet listing this and other old printed matter wanted for cash: broadsides, pamphlets, books, prints, stamps, etc. G. A. JACKSON, 105 Pemberton Bldg., Boston, Mass.

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**AN OLD PINE SETTLE** (high back); also old pine kitchen dresser. ALICE NYE, R.F.D. No. 1, Box 129, Holyoke, Mass.

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**CARVED POST BEDS;** Toby jugs; Stiegel flip glasses; unusual Birge shelf clock; rare andirons; bottles, china, glass, Windsor chair. C. HENRY MASON, 146 East Avenue, Rochester, N. Y.

**COME AND SEE** our antiques collected in the historic valley of the St. Lawrence. NAN HORN-BROOK, 317 Rensselaer Avenue, Ogdensburg, N. Y.

**PEWTER PAN,** 12 by 3½ inches; pair matched porringers 3½ inches; three-mold tumbler, 3 inches high; Stiegel tumbler, etched; piece rare Lowestoft; brown sunburst bottle, 7 inches; piece marked Sandwich glass (colored); all at reasonable prices. No. 464.

**GOOD ANTIQUES** purchased or sold on commission. For sale: Clover leaf pine corner cupboard; oak base grooved pine top tavern table about 1650 to 1670; andirons, best types, other irons; six board chests. Everything original condition. Other good articles. LYNDE SULLIVAN, Durham, N. H.

**PINK LUSTRE TEA SET;** marked pewter sugar bowl; pair Stoddard bowls; rare lamp base candlestick; dining table; prints. R. F. MASON, 767 Broad Street, Providence, R. I.

**TWO GORGEOUS SOLID MAHOGANY FOUR POST CANOPY TOP BEDS,** dating 1820. All particulars and pictures upon application to Mrs. ISABEL RUSSELL, 154 Algona Boulevard, Oshkosh, Wisconsin.

**HISTORICAL BOTTLES;** cup-plates of all kinds; blue china; Bennington, Staffordshire dogs, etc. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

**HIGHBOY,** walnut, original handles; four Windsor chairs; mahogany, wooden wheel clock; authentic antiques; history and pictures on request. B. S. K. 1213 South Main Street, Hopkinsville, Ky.

**STAFFORDSHIRE FIGURE OF NAPOLEON;** Sandwich glass plates and sauce dishes; brass candlesticks; woven spreads, blue, red, tan and green. MARCELLINE H. DUNHAM, 49 Manchester Place, Newark, N. J.

**SHERATON SOFA** in perfect condition with fine original upholstery; drop leaf ball and claw foot table; early American pewter. Mrs. HELEN F. FOWLE, Fuller Homestead, Hancock, N. H.

**LANCASTER'S HISTORIC VIRGINIA HOMES AND CHURCHES,** perfect copy. Richmond in By-Gone Days, by Mordecai J. K. RICHARDSON, 826 W. Grace Street, Richmond, Va.

**SIX PAPERWEIGHTS,** three rare ones, including one apple. No. 455.

**CHARLES R. HARLEY, SCULPTOR,** New Hope, Pennsylvania; at private sale his library including small curios.

**SET OF SIX RUSH BOTTOM** Hitchcock chairs, new seats restored and in perfect condition, ready for use. Price \$18 each. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

**SCULPTORS** turn-tables hold any weight; studio hordings; artist library. No. 458.

**EMPIRE MAHOGANY CHEST OF DRAWERS;** Chippendale mirror; Hepplewhite shaving mirror; mahogany candle stand; Warsaw and American candlesticks (old brass); old glass of all kinds; white and colored lamps. THE MAPLES ANTIQUE SHOP, 739 Asylum Avenue, Hartford, Conn.

**TWO WING CHAIRS;** photo and description on request. Price reasonable. No. 456.

**STAFFORDSHIRE,** twelve fine pieces, including a six and one-half inch carriage dog on blue base. No. 460.

**SET OF SIX WALNUT-FINISHED** five-slat ladder-back chairs, with ball turned stretcher in front, about 15 years old; have new rush bottoms in good condition ready for use; price, \$22 each. Send for photo. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

**OLD PINE CHEST,** hand carved, 40 inches long, 32 inches high, 18 inches wide, over 100 years old. Picture on request. Price, \$250. Mrs. ROY R. ROBERTS, Dundee, N. Y.

**QUEEN ANNE STYLE ROUND TABLE,** 58 inches, drop leaves, cabriole legs, ball and claw feet, handsome apron, \$350; courting mirror, \$40; 6 Sheraton fancy chairs, \$80; yellow dolphin comport, \$20. Mrs. MONROE OPPENHEIMER, Fort Edward, N. Y.

**ELEVEN** lacy and one opaque blue Lafayette boat salts for sale. No. 463.

**BLUE GLASS ROLLING PIN;** small sofa; coverlet with eagles and stars, named and dated; all perfect condition, genuine antiques. M. D. KEENER, 438 East Main Street, Annville, Penn.

**TWO-DRAWER DROP-LEAF CURLY MAPLE TABLE;** curly maple poster bed; maple day bed; two sets curly maple chairs; set rush-seat ladder-backs; mahogany bureau desk; pine Dutch cupboard. D. T. RAHERTY, Sherburne, N. Y.

**SHERATON FANCY CHAIRS,** two arm and four side chairs; round front, rush seats; fluted legs, crossed parallel slats in backs. KATHERINE PURDY, Lenox, Mass.

**ENGLISH LACQUER CHEST,** black with embossed dog design, and leaves as a border and a flower painting in center. This chest has the top, sides, and front beautifully decorated and is in perfect condition, ready for use. Price, \$85. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

**TURNED THREE-LEGGED BUFFET CHAIR,** spindle-back category. Mrs. S. C. BERNARD, 12 Stratford Avenue, Pittsfield, Mass.

**MAHOGANY BLOCK-FRONT DESK,** solid block, ball and claw feet, brasses original, some restorations on cabinet. Rare Moll Pitcher table; Stiegel flip glass, seven inches high, etched with finger drawers. MARGARET N. SANBORN, Wolfboro, N. H.

**TESSIE LOU STUDIO SHOP,** 461 Jefferson Street, Milwaukee, Wis. Decorations; antiques; Currier & Ives; Lincoln family prints; mahogany and pine chests; flasks; glass; lamps and shades to order; decorated card tables.



SET OF SIX OLD TUMBLERS, old Waterford, diamond-cut, initial D; height, 3½ inches; diameter, 3 inches. Perfect condition. No. 461.

NEW LOCATION, now at 54 Broadway, Somerville, Massachusetts, 3 blocks from Sullivan Sq. Large stock. Dealers invited. Prices right. SHAY'S ANTIQUE SHOP.

OLD PARISH House Antique Shop on old Dedham and Hartford Turnpike, West Medway, Massachusetts. China; glass; furniture; pewter; brass. H. N. HIXON, Tel. 116.

SERPENTINE-FRONT BUREAU, original handles; very early small maple desk with well; rare mirrors; sets of Curriers; old lamps with Godey shades; fair prices. ORNE HOUSE, 18 Orne Street, Marblehead, Mass.

CUP-PLATES, blue Fort Pitt, amethyst No. 11, 5 variants No. 5, E. Pluribus Unum eagle, small boat, Washington, Napoleon, Liberty Cap Cabin and other unlisted historicals. Many unlisted historical flasks. Stiegel glass; salts and lustre. JOSEPH YAEGER, 1264 East Third Street, Cincinnati, Ohio.

CORNER CHAIR with slats; (see Wallace Nutting, page 272); walnut highboy; oval-topped; mahogany tilt table; Stoddard decanter and flip, rare Bennington Bible bottle; many Staffordshire figures at the HUMPTY DUMPTY SHOP, Arden, Delaware.

I WILL SELL duplicates in my collection of Staffordshire, consisting of groups, figures and Tobies. Description list on request. M. M., P. O. Box 1246, Boston, Mass.

CHIPPENDALE square-leg drop-leaf table, finest Mexican mahogany, seats twelve or more, \$200; Hepplewhite mahogany serpentine folding-top card table, ribbon line inlay, \$125; curly maple Sheraton secretary bureau, very rich interior, \$125; mahogany, maple tilt-top tables; candle stands; pair pewter candlesticks, \$20; handsome six-piece Reed and Barton Britannia tea-service, \$50; pair ten-inch Staffordshire dogs, \$35; unusual whale-oil and fluid lamps; silver; pewter; glass. (Dealers welcome.) KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penn.

GENUINE OLD CHIPPENDALE MIRROR with small eagle; two slant-top maple desks, one inlaid with mahogany. THE QUAIN SHOPPE, Tea Room, Smith's Ferry, Holyoke, Mass.

GREAT BIG STOCK rare early furniture; hooked rugs; early glass; lanterns; prints; rare lowboys; secretaries; also desks; pewter; lamps; tin; field beds; carved beds; rush chairs in sets. See the biggest stock here you will find anywhere on your trip and prices most reasonable. MYLKE'S ANTIQUE SHOP, Burlington, Vermont.

WHEN GOING TO THE CAPE, stop for antiques at Fall River, Massachusetts, 534 Locust Street, the thoroughfare to New Bedford. MRS. DERWIN T. JOHNSON.

SIX BEAUTIFULLY STENCILLED CHAIRS, recently done over in original color and design. Also one very early Windsor chair. No. 459.

BELLOWS FALLS, VERMONT. Glass; pewter; silver; china; furniture in abundance; courting mirror; Hepplewhite and brace-back Windsor armchairs; carved chest; Sheraton Pembroke table. MR. and MRS. GEORGE PARKER BOLLES, JR., 35 Atkinson Street.

SAMPLER, exquisitely worked with wonderful pictures and lettering by Nancy Smith of Branford, Connecticut, 1825, price, \$25. White silk embroidered shawl worn by Royalty, good condition, \$30; century-old pine blanket chest, good condition, \$20; fine warming pan, \$15; owl hooked rug, 31x50, price, \$30. PHOEBE TAINTOR IVES, Fellsme Farm, Branford, Conn.

BEAUTIFUL COLLECTION of antique furniture; sideboard; rush-seat day bed; Colonial straight-back seat; Windsor chairs; hooked rugs; pewter; brass and glass ware. THE BUCKLEY STUDIO, Binghamton, N. Y.

SPINNING WHEEL; Sheffield cake basket; picture mirror; "Bug" bootjack; vaseline-yellow dolphin comport and many other antiques. YE OLDE TYME SHOPPE, 1123 Jule Street, St. Joseph, Missouri.

CURLY MAPLE CHESTS; post beds; 6 maple cane-seat chairs; small cherry stands; mahogany sofas; pine cupboard. THERESE JULIE BALLARD, 27 West 7th Street, Erie, Penn.

NEW ENGLAND TYPE WINDSOR CHAIR with brace back; Wedgwood soup tureen; mahogany bureau with original brasses; antique washstand. No. 462.

RARE ANTIQUES, once removed from original owners; 200 Currier prints; glass; brass; pewter; furniture; coverlets; homespun linen; china, lustre and Staffordshire. Genuine antiques. Write your wants; tourists welcome. MRS. E. P. ELITHARP, 415 Sherman Street, Watertown, N. Y.

SMALL COLLECTION of American bottles and flasks for sale. No. 457.

CLOCK GLASSES AND DIALS, restored or reproduced. Mirror tops; Terry glasses, trays, hand painted. Prompt service. References from leading collectors. H. & G. BERKS, 13½ Wollaston Terrace, Boston, Mass.

OPEN CUPBOARDS; large Dutch tables; curly maple desks; maple corner cupboards; screw-top corner cupboards; mahogany desks; glass vase. BARNEY FRIEDMAN, Quakertown, Penn.

ONE OF THE MOST ATTRACTIVE ANTIQUE HOUSES on the Boston Post Road, built in 1660, wonderful setting, old oak beams, pine panelling. Business unexcelled. T. T. WETMORE, Old Whitteley House, Old Saybrook, Conn.

IF YOU WANT TO CHOOSE from a large collection of antiques see A. L. CURTIS at Harrington Park, New Jersey, on the main Teaneck Road, eight miles from Dyckman Street Ferry, two miles from Yonkers Ferry.

VICTORIAN GLASS; lamps; coverlets; oval pedestal table, solid mahogany top, \$25; mahogany piano, six feet long, four wide, \$20; samplers. No. 465.

LIVERPOOL MUG, "Farmers' arms" series, described Moore's *China Book*, perfect condition; solid silver teaspoons, seventy years, marked "E. Bailey"; seven bell flower glass goblets. ELIZABETH TAYLOR, New Berlin, Ill.

BLACKSTONE ANTIQUE SHOP, gateleg table; Windsor love seat; Hepplewhite table; slope desks. H. L. WILKINS, Box 354, Blackstone, Va.

I BUY TO SELL to those who sell to those who do not sell again; what can I show to serve you? A. R. MAXWELL, 17 Prospect Street, Westfield, N. J.

MARKED PEWTER. Early American furnishings and glass; Washington George and Prince of Wales cup-plates; colored glass Sandwich lamps; Currier and other prints; whaling ivory curios. Call at house. 96 Spring Street, New Bedford, Mass.

BEST OFFER for deed for grant of land signed by Governor George Clinton and Secretary Lewis A. Scott with State of New York seal, 1777, attached. Sara M. Sanders, Alpine Road, Closter, New Jersey. 1 mile from Yonkers Ferry; 4 miles from Dyckman Ferry; 6 miles from Tarrytown Ferry.

SALE TO HIGHEST BIDDER BY MAIL. Colonial desk (walnut); Colonial bureau (walnut); corner cupboard; two deeds to slaves; antique carnelian cameo brooch; hand-loom-woven coverlet; violin, Stradivarius, 1716; grandfather clock. Linnie Scharnagel, 439 No. Cherry Street, Florence, Ala.

SET OF SIX mahogany fiddleback chairs; set of six curly maple chairs; set of six Pennsylvania Dutch chairs. Other furniture, glass and prints. MARTHA JANE REED, Marcellus, New York.

RARE RUG for Colonial room, thirteen by twenty-two, perfect condition, medallion center, cream background, conventional floral border, exquisite colorings. No. 466.

## COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$12 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

**CALIFORNIA**  
LOS ANGELES: M. A. LOOSE. 2904-06 Los Feliz Boulevard. General line.  
**CONNECTICUT**  
BRANFORD: OLD TIME THINGS SHOP, Redhurst, Boston Post Road.  
\*CLINTON: H. B. REDFIELD.  
\*DEVON: GABRIELLE DE BRUNSWICK.  
\*EAST HAVEN: S. WOLF, 230 Main Street.  
\*FAIRFIELD: THE SASCO SHOP.  
\*GOSHEN: BIRDSEY HALL, Litchfield County.  
\*GREENWICH: FOLK INDUSTRIES, 5 Maher Ave.  
**HARTFORD:**  
THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.  
\*MME. E. TOURISON, 29 Girard Avenue.  
MARION: WARREN F. LEWIS, P. O. Box 114. General line.  
\*NEW HAVEN: MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

\*NEW LONDON: JAMES DAVIDSON, 191 Howard St.  
\*NORTH WOODBURY: INGLESIDE.  
\*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.  
\*PLAINVILLE: MORRIS BERRY, 80 E. 9th Street.  
STAMFORD: OLD HOLLY HOUSE, 575 Main Street. General line.  
STRATFORD:  
\*MRS. JOHN D. HUGHES, Broad Street West.  
\*TREASURE HOUSE, 659 Ferry Road.  
\*WEATOGUE: PETTIBONE TAVERN.  
\*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.  
\*WINDSOR: AT THE SIGN OF THE CANDLESTICKS.  
**DELAWARE**  
\*ARDEN: THE HUMPTY DUMPTY SHOP.  
**ILLINOIS**  
\*CHICAGO: LAWRENCE HYAMS & Co., 643 Wabash Ave.

**MAINE**  
BANGOR: THE THREE GABLES, 204 Broadway. General line.  
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.  
BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street. General line.  
\*OGUNQUIT: THE SHOP OF THE TWO YOUNG MEN. General line.  
**PORTLAND:**  
\*CLARENCE H. ALLEN, 338 Cumberland Avenue.  
\*S. E. MATHEWS, 11 Temple Street.  
\*ROCKLAND: COBB & DAVIS.  
\*WALDOBORO: WARREN WESTON CREAMER.  
**MARYLAND**  
BALTIMORE:  
\*EDWARD T. BACON, 208 W. Mulberry Street. Mfg. of Mirror and Picture Frames.

## BALTIMORE (continued):

- JOHN G. MATTHEWS, 8 East Franklin Street.  
General line, interior decorator.  
\*CENTREVILLE: BARTON BROTHERS.

## MASSACHUSETTS

- \*ACCORD: QUEEN ANNE COTTAGE.  
BOSTON:  
\*BOSTON ANTIQUE SHOP, 59 Beacon Street.  
\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.  
\*FLAYDERMAN & KAUFMANN, 67 Charles Street.  
\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.  
\*CHARLES T. GRILLEY, 49 Charles St.  
\*J. GROSSMAN, 42 Charles Street.  
\*JORDAN MARSH CO., Washington Street.  
\*NEW ENGLAND ANTIQUE SHOP, 55 Charles Street.  
\*I. SACK, 85 Charles Street. Brasses.  
\*SEAVEY FARMHOUSE, Ward and Parker Streets.  
\*SHREVE, CRUMP & LOW, 147 Tremont Street.  
\*A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

- \*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.  
\*CAMBRIDGE: WORCESTER BROS., 23 Brattle St.  
\*CONCORD: THE CHEST, Lexington Road.  
\*DUXBURY: JOHN ALDEN HOUSE—Exhibition.  
\*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

- \*FRAMINGHAM: OLD AMERICA COMPANY. Books.  
GLOUCESTER:  
\*LITTLE RIVER ANTIQUE SHOP, Woodward Ave.  
\*F. C. POOLE, Bond's Hill.

\*GREAT BARRINGTON: Years Ago.  
GREENFIELD: JULIA D. S. SNOW, 277 Federal Street. General line.

- \*HANOVER: JOHN BAILEY HOUSE.  
HAVERHILL:  
J. F. FINNERTY, 6 Newton Road.  
MRS. J. HERBERT MARBLE, 2 Salem Street, Bradford District.

\*W. B. SPAULDING, 17 Walnut Street.  
HINGHAM: DANIEL S. MAGNER, Fountain Square. General line and appraiser.  
\*HYANNIS: WILLIAM K. MACKAY CO., INC., Eagleston Shops.

IPSWICH:  
\*THE VILLAGE GREEN SHOP, 57 South Main St.  
E. M. HOWE COMPANY, 62 North Main Street. General line.

KINGSTON: KINGSTON ANTIQUE SHOP. General line.

LONGMEADOW:  
\*E. C. HALL, 145 Longmeadow Street.

\*HELEN M. MERRILL, 1124 Longmeadow Street.

LOWELL:  
BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

LOUISE R. READER, 417 Westford Street. General line.

- \*LYNNFIELD: COLONIAL TEA ROOM.  
\*LYNNFIELD CENTER: SAMUEL TEMPLE.  
MARLBORO: GRACE & BELLE STEVENS, 232 Main St. General line.

\*MARSHFIELD: CARESWELL COTTAGE.

MARBLEHEAD:  
C. F. BESSOM, 11 Washington Street. General line.

\*KING HOOPER HOUSE.

\*MARION: MRS. MARY D. WALKER, Front & Wareham Road.

\*MATTAPoisett: S. ELIZABETH YORK, Marion Road.

MIDDLEBORO: STUDLEY & DREW, 75 North Main Street. General line.

\*NANTUCKET: Old Curiosity Shop, 13 Centre Street.

NEW BEDFORD:  
MRS. CLARK'S SHOPS, 2 Eighth Street and 52 South Water Street. General line.

\*THE COLONIAL SHOP, 22-24 North Water Street.

ORANGE: MISS EMMA G. FITTS, 59 Winter Street. General line.

\*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

PLYMOUTH:  
\*YE BRADFORD ARMS.

H. J. KLASKY'S ANTIQUE SHOPS, 55 Main Street and 10 Sandwich Street. General line.

\*WILLIAM B. MCCARTHY, 30 Sandwich Street.

SALEM: THE WITCH HOUSE. General line.

\*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. General line.

SPRINGFIELD:  
\*EDGAR E. MEAD, 167 Hancock Street.

\*MINNIE MORGAN WILLIAMS, 128 Mulberry St.

TAUNTON:  
A. L. DEAN COMPANY, 60 Harrison Avenue. General line.

\*L. H. VAUGHAN.

\*WARREN: C. E. COMINS.

\*WAYLAND: KATHERINE N. LORING.

WEST HARWICH: ADA BERRY KELLY, Belmont Road. General line.

WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

\*YARMOUTHPORT: PRISCILLA LODGE TEA ROOM.

MICHIGAN  
ROCHESTER: THE OLD MILL ANTIQUE SHOP. General line.

MISSOURI  
KANSAS CITY: CURIOSITY SHOP, 1903 Main Street. General line.

NEW HAMPSHIRE

\*CONCORD: DERBY'S.

DOVER: E. ANTON, Opposite Depot, 3d Street. General line.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP and TEA ROOM, Daniel Webster Highway. General line.

HANCOCK: FULLER HOMESTEAD. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

\*LISBON: WHITE BIRCH ANTIQUE SHOP.

\*LITTLETON: THE WHITE SCHOOL HOUSE.

NASHUA: MRS. EDITH L. COLE, So. Main St., R.F.D. 2. General line.

NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.

PEMBROKE: COLLECTOR'S LUCK, Pembroke Street. General line.

PORTSMOUTH:  
\*J. L. COLEMAN, 217 Market Street. General line.

\*E. A. WIGGIN, 350 State Street.

\*SUGAR HILL: SUGAR HILL ANTIQUE SHOP.

WEST CONCORD: EDGAR SHERMAN HAWTHORNE, 2½ Knight Street. General line.

NEW JERSEY

\*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

HADDONFIELD: FRANCES WOLFE CAREY, 46 Grove Street. General line.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.

\*MENDHAM: THE WELL-SWEEP ANTIQUE SHOP.

MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.

\*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

\*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.

SUMMIT: THE BAND BOX, 8 Franklin Place. General line, interior decorations.

\*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

\*AMENIA: W. W. TIEDMAN.

AUBURN: ALICE LIGHT, 15 Park St., Union Springs. General line.

\*BROOKLYN: HARRY MARK, 749 Fulton Street.

BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.

DUNDEE:  
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HAZEL H. HARPENDING. General line.

\*JEMIMA WILKINSON ANTIQUE SHOP.

\*FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.

\*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

\*JAMAICA: KATHARINE WILLIS, 272 Hillside Ave.

LE ROY: CATHARINE MURDOCK. General line.

\*LOUDENVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.

\*NEW HARTFORD: JAMES and L. DEAN, 1 Genesee Street.

NEW ROCHELLE:  
\*IDA J. KETCHEN, 112 Centre Avenue.

\*DOROTHY O. SCHUBART, INC., 651 Main St.

NEW YORK CITY:  
\*CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.

\*THE COLONY SHOPS, 397 Madison Avenue.

\*JOHN GUIDOTTI & BROTHERS, 413 West 16th Street.

\*RENNICK C. HURRY, 6 West 28th Street. Pictures and paintings.

\*JANE WHITE LONSDALE, 114 E. 40th Street.

\*H. A. & K. S. MCKEARN, 735 Madison Avenue.

\*J. HATFIELD MORTON, 229 E. 37th Street.

\*F. NOBLE & COMPANY, 126 Lexington Avenue.

\*PAVEL, LINDEMANN & COMPANY, 460 4th Ave. Reproductions of old Glass.

\*EDITH RAND, 161 West 72d Street.

\*THE ROSENBAUGH COMPANY, 273 Madison Ave.

\*THE 16 EAST 13TH STREET ANTIQUE SHOP.

\*MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.

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\*PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.

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WALTER & DRAPER, 103 Market Street. General line.

\*J. B. Sisson's SONS, 372 Main Street. Auctioneers and Appraisers.

QUOQUE, L. I.: ILLAHEE HOUSE, Montauk Highway. General line.

SLOATSBURG: J. W. WOOD, Orange Turnpike. General line.

SYRACUSE:  
\*YE OLD CURIOSITY SHOP, 319 No. Clinton St.

\*WOMEN'S EXCHANGE INC., 624 South Warren Street.

\*WARSAW: J. CAHILL.

OHIO

\*CINCINNATI: J. P. ZIMMERMAN & SONS, 1013 Walnut Street.

CLEVELAND:  
GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. Interior Decorator. General line.

HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General Line.

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GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street. General line.

WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.

YELLOW SPRINGS: MRS. JAMES E. KELLY, North College Street. General line.

OREGON

PORTLAND: RAYMOND'S ANTIQUE SHOP, 705 Davis Street. General line.

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BETHLEHEM: A. H. RICE, 519 North New Street. General line.

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ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.  
HARRISBURG: SALTZGIVER'S ART AND ANTIQUE SHOP, 223 N. 2nd St. General line.  
\*MALVERN: WM. BALL & SON. Brasses.  
MANHEIM: DAVID B. MISSEMER. General line.  
PHILADELPHIA:  
\*JAMES CURRAN, 1625 Pine Street.  
\*PHIL. ANTIQUE COMPANY, 7th and Chestnut Streets.  
\*MARTHA DEHAAS REEVES, 1026 Pine Street.  
\*ROSENBAUGH COMPANY, 1320 Walnut Street.  
\*ARTHUR J. SUSSEL, 1724 Chestnut Street.  
\*POTTSVILLE: THE ANTIQUE SHOP OF MRS. M.B. COOKEROW, 265 King Street.  
SELLERSVILLE: on Bethlehem Pike, IRA S. REED. General line.

WAYNE: "THE LANTERNS," near Lincoln Highway. General line.  
WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.  
YORK: BERGMAN ANTIQUE SHOP, 322-326 South Duke Street. General line.

RHODE ISLAND

BRISTOL: THE CORN CRIB SHOP, Paopoesquam Road. General line.  
\*EAST PROVIDENCE: MRS. CLARENCE A. BROUWER, 260 Brow Street.  
\*PAWTUCKET: G. R. S. KILLAM. Clock repairing.  
PROVIDENCE:  
\*PROVIDENCE ANTIQUE COMPANY, 728 Westminster Street.  
MABEL K. ROGERS, 115 Waterman Street. General line.  
VERMONT  
\*BRANDON: HARRIS ANTIQUE HOME.  
\*BURLINGTON: EVERETT ANTIQUE SHOP, 161 South Winooski Avenue.  
CHESTER: EVA C. HOSMER. General line.

MARSHFIELD VILLAGE: A. R. COLE, Main Street. General line.  
TAFTSVILLE: THE OLD ATTIC.  
\*WOODSTOCK: E. W. ALLEN.  
\*WINDSOR: YE MIRROR INN.

RICHMOND: VIRGINIA

\*J. K. BEARD.  
\*ELEANOR B. BURDETTE, 1516 Westwood Avenue.  
WASHINGTON, D. C.  
\*MRS. CORDLEY: 812 17th Street, N. W.  
\*GEORGE W. REYNOLDS, 1742 M Street, N. W.  
\*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

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MARTINSBURG: G. B. STANSBURY, 213 S. Maple Avenue. General line.  
RONEY'S POINT: STONE HOUSE. On National Highway.  
ENGLAND  
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# From Our Fascinating Collection of Antique Tables



*A "Moll Pitcher" Table*

## A "Moll Pitcher" Table

**I**T was across just such a table as this one that Moll Pitcher—one of New England's old-time soothsayers—uttered her prophecies to all who sought to unveil the future through her gift of "second sight."

**W**ITH its "duck bill" feet and its deep drop leaves, this low-topped, picturesque old table suggests the atmosphere of those long-past days when New England was yet in the making.

**O**UR collection of old tables includes: a New England "Chippendale" with ball and claw feet, a "John Hancock" with very unusual pedestal, a tap table with flare legs; tip tables, card tables and bedside tables in fine variety.

**Jordan Marsh Company**  
BOSTON



## Sir Isaac Newton and Joseph Priestly

**T**HE rare pair of Wedgwood jasper ware plaques that are illustrated above were modeled by Flaxman himself. In addition to their beauty, they have the added interest of being studies of two famous men.

Sir Isaac Newton is best known for his research concerning the law of gravity. The well-known anecdote about the apple has fixed the fact in every schoolboy's mind.

Joseph Priestly was an English

chemist and nonconformist minister. He is remembered chiefly for his investigation in the chemistry of gases.

The plaques themselves are without a doubt one of the finest pairs ever turned out by Wedgwood. They are beautifully modeled in the usual light blue and white of jasper ware.

You are cordially invited to view these plaques now on display on our third floor in the Antique Department.

*Correspondence with collectors and museums is solicited*

**SHREVE, CRUMP AND LOW COMPANY**

*Founded in 1800*

*Jewelers, Goldsmiths, Watchmakers, Antiquarians*

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